By the Production Craft Review Committee, representing the

Nova Scotia

Nova Scotia Department of Industry, Trade and Technology
Nova Scotia Department of Tourism and Culture

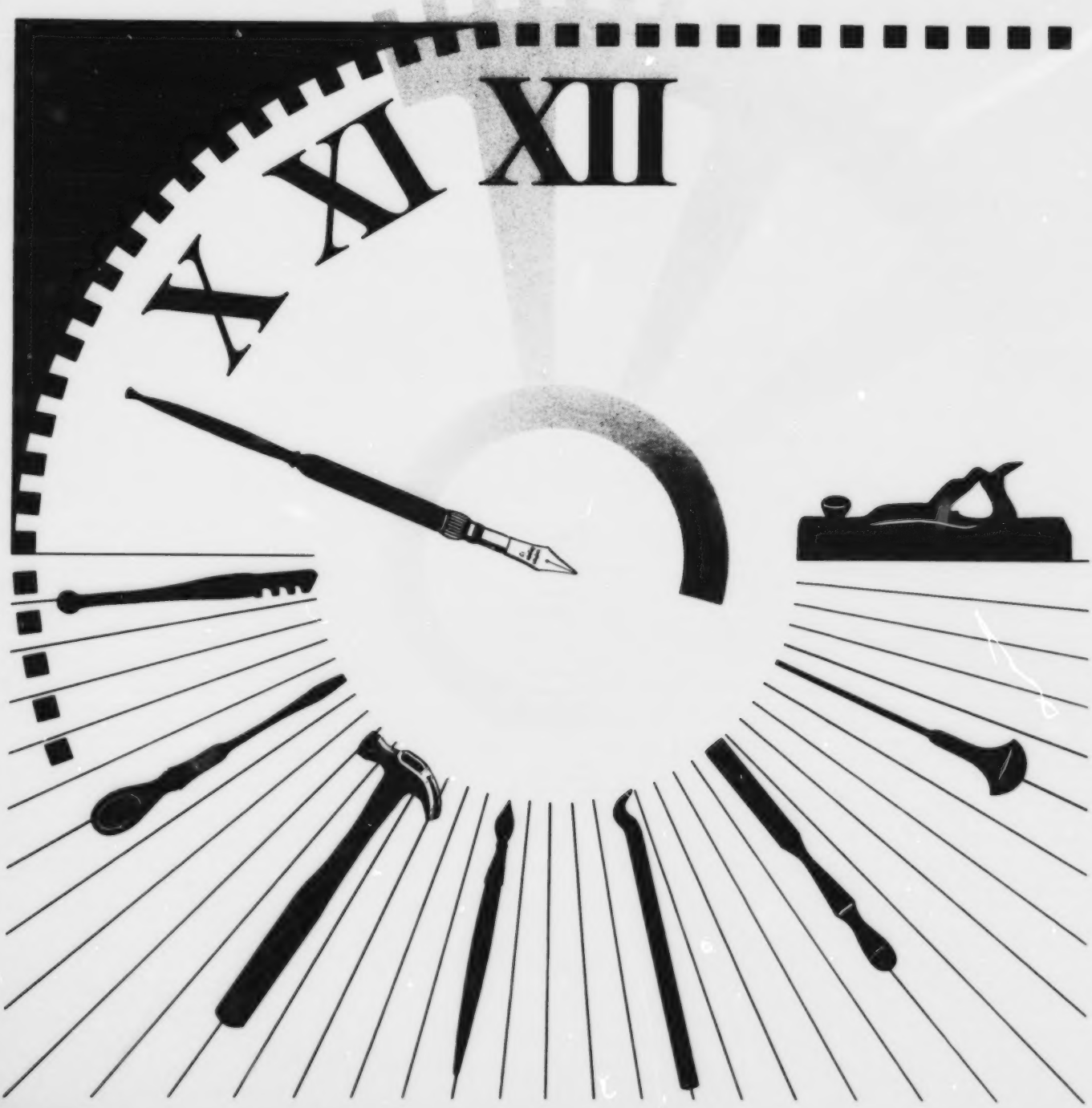
NSDCC

NOVA SCOTIA DESIGNER CRAFTS COUNCIL

A report on the production craft sector in Nova Scotia, including recommendations for further development.

Nova Scotia Production Craft Review

February 1988



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INTRODUCTION

The need for quantifiable data on the production craft sector in Nova Scotia has long been recognized. Nova Scotia Designer Crafts Council (formerly Nova Scotia Designer Craftsmen) spoke to this from an early point, as the representative of the province's crafts community. The need was formally stated at the Nova Scotia Cultural Policy Conference in March 1983. Following a representation by Nova Scotia Designer Crafts Council, the Production Craft Review was organized as a multi-lateral effort of the Nova Scotia Designer Crafts Council; the Department of Culture, Recreation and Fitness; the Department of Development; and the Department of Tourism. The Review was conducted by a Sub Committee composed of a representative of each of the four participating groups, acting at the direction of a Committee of the Whole.

The Production Craft Review Report outlines the conduct of the Review and, through data analysis and discussion, leads to recommendations for the future maintenance and development of the production craft sector. The Review confirms the importance of the craft sector, provides a blueprint for future growth and, last but not least, stands as a testament to the value of private sector and governmental cooperation.

PRODUCTION CRAFT REVIEW

I Executive Summary

This Review, conducted for 1983, assessed the profile of the production craft industry in the context of the crafts community as a whole.

Basic Data

The Review identifies that: 287 businesses were involved in seriously producing craft items for sale, employed 3,720 people full-time or significantly part-time, and resulted in $10,400,000 sales in Nova Scotia.

The Province's investment (expenditures on craft) of *$362,000 in 1983 was more than repaid by sales tax alone collected in that year.

Conclusions

The main conclusions of the report are that production craft:

- contribute significantly to the province's economy;
- is valuable itself as a sector;
- leads to a broader-based manufacturing sector and is an important entrepreneurial training ground;
- requires relatively little investment by the province, with low risk and proven return;
- is likely to grow steadily, based on a 15% annual average increase for 1973-1983, provided that present services are maintained; and
- will develop to a greater degree provided that the recommendations in this report are implemented. This development will result in increased economic activity in Nova Scotia and increased tax revenue to the province.

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*Reference - Statistics Canada Education, Culture & Tourism Division, Federal & Provincial Expenditures on Culture 1983-84, p. 10, table 5.

I Executive Summary (Cont'd)

Strategy

The dynamics of the craft sector are not like those of other businesses, but performance indicates, in Nova Scotia and elsewhere, the advisability of increased assistance which recognizes the particular strengths of the sector. Government assistance has been provided since 1942, and a measure of assistance is needed to continue development and progress. Yet, the sector does not seem to have become dependent in an unhealthy way. Government funding is like a battery in an automobile - providing a small but essential boost, soon recharged.

It is time for a quantum leap in development, requiring a recommitment from Government. Several factors make it important to act before it is too late:

- competition from other provinces (Atlantic Provinces, Québec and Ontario) make competition in the Canadian market much more acute;
- export readiness by many producers is now just reaching the scale when exporting is becoming a viable option;
- the need to maintain our provincial market against craft imports from other provinces;
- the need to maintain the provincial market as a proving ground for new businesses and products;
- the need to branch out into a wide variety of specific markets (such as interior-design related products, fashion, etc.); and
- the need for a coordinated structure, created by the more complex development of the sector, to take advantage of the information economy.

Recommendations

In the recommendations of this report, emphasis is on:

- maintaining quality of product;
- marketing;
- promotion;
- training;
- capital assistance; and
- the establishment of a craft centre with a coordinating function.

II Recommendations

1. Craft Development in General

(a) That the production craft industry be recognized by government for purposes of evolving a development strategy. Recognition of the production craft industry will involve the following essential points:

- that it makes a substantial contribution to the economy, and social and cultural fabric, of Nova Scotia;
- that it is particularly appropriate to the Nova Scotia situation;
- that the craft production industry is essentially a decentralized factory requiring low capital input relative to economic activity. (See #VI - 6, page 26-27.)

(b) That, whereas the flexible nature of the crafts community requires a structure which coordinates the various aspects of crafts services, an appropriate structure be set up as soon as possible.

(c) That approval in principle be given by the Nova Scotia Government for the detailed development of plans for the Craft Design & Marketing Centre in Nova Scotia, similar to Highland Craftpoint in Scotland.

(d) That the Production Craft Review Committee continue to assist in furthering the implementation of all the recommendations of this report.

(e) That the consultation procedures reflect the processes of the Trade Development Authority and the Trade Council.

2. Employment

(a) That the effectiveness of crafts as an employer, particularly of women, be recognized by the provincial and federal governments.

(b) That the most effective way of increasing employment in crafts is by implementing the recommendations for establishing (see 1(c)) the Craft Design and Marketing Centre, and the recommendations given in this section under Training (#3), Marketing (#4), Tourism (#5), Financial Assistance (#6), Information (#7), Promotion (#8), Quality (#9) and Sales (#10). Stimulation of production by promotion, marketing, with the establishment of the Craft Design & Marketing Centre as a coordinating body will readily increase employment in a labor intensive industry such as crafts. Highland Craftpoint's performance indicates that the number of crafts basic businesses increased from 1,500 to 2,554 between 1981 and 1985. During that time, employment increased from 9,000 to 11,500, and sales increased from 26 million pounds to 38.8 million pounds (approximately 52 million dollars to 77.6 million dollars).

3. Training

(a) That programs and facilities be provided in such areas as business management, product design, systems design, marketing and skilled labour.

(b) That training needs be addressed through the announced Craft Design and Marketing Centre.

(c) That training should be offered through an outreach program, convenient to producers in small communities and rural areas, and at appropriate times in the annual production cycle, preferably winter and spring.

(d) That programs be developed so as to recognize and reinforce services using existing resources available to the production craft sector.

(e) That, if use of an outreach program becomes heavy, a service facility be developed with an integrated spectrum of programs.

3. **Training** (Cont'd)

(f) That expanded opportunities for apprenticeship training be developed by the federal government in cooperation with the provincial government.

This requires:

- development of a standardized system of accreditation and payment for participants;
- extension of the length of apprenticeship programs;
- revision of the apprenticeship classification system to one appropriate to crafts.

(g) That training programs be developed for young people that will expose them to crafts and help develop a future clientele.

(h) That the Visiting Artists Program, and the Workshop Program of the Department of Culture, Recreation and Fitness, be expanded and be supplemented by craft programs offered by the municipalities and the public school system.

4. **Marketing**

(a) That a structure be set up to address marketing needs, particularly in the areas of research and development, product design, systems design, sales and service.

(b) That marketing needs be addressed by the Craft Design and Marketing Centre.

(c) That the value of programs such as the Trade Expansion Program (TEP), Program for Export Market Development (PEMD) and the Product Development Management Program (PDMP) be recognized by their continuation and enhancement to include export markets such as the New York Gift Show.

(d) That the market in Nova Scotia be further developed with local consumers, and through import substitution with tourists.

4. **Marketing** (Cont'd)

(e) That the federal and provincial governments cooperate to develop joint marketing programs.

5. **Tourism**

(a) That a regular structure should be set up to enable the Departments of Tourism and Culture, Recreation and Fitness, Department of Development, and Nova Scotia Designer Craft Council (NSDCC), to meet in order to discuss and coordinate the advertising of planned events and the general image development desired by the sector.

(b) That general road signs or a generalized craft symbol, advertising craft outlets, should be developed and located on the Nova Scotia road system in consultation with the Department of Transportation.

(c) That the proportion of Nova Scotia craft-produced goods offered for sale at gift shops on provincial land at tourist entry points should be gradually increased. This should be done on a phased-in basis over a five-year period, whereby the proprietors would be required to increase the Nova Scotia craft percentage of stock for sale to 75%.

(d) That electronic information services, possibly through Check Inns Ltd., should be used to list the availability of craft events and products.

6. **Financial Assistance**

(a) That producers should be given assistance for further training and development, specifically:
- advanced technical training;
- apprenticeship;
- expansion.

(b) That programs such as the Rural Industries Program (RIP) should be expanded, and the value of programs such as the Trade Expansion Program (TEP), the Product Development Management Program (PDMP) and the Program for Export Market Development (PEMD) be recognized by their continuation and enhancement.

6. **Financial Assistance** (Cont'd)

(c) Available financial assistance should recognize the "decentralized factory" concept. (See VI - 6, page 28.)

(d) Additional methods of support, besides grants, should be investigated, including:

- a combination of grants and deferred loans;
- programs on a cost shared basis with producers;
- direct administration of services and projects by provincial or provincial/federal governments;
- a performance evaluation proviso (worthy applicants could re-apply for increasingly large amounts);
- implementation of a revolving fund (loans repaid become available for subsequent applicants);
- loan guarantees which, in some cases, provide collateral for private funding.

(e) That in recognition of the fact that the non-production sectors of craft serve as a ground for training, promotion, research and development, more money should be allocated to programming and services for the non- production sector.

7. **Information**

(a) That information pertaining to crafts be consolidated to enable government departments and organizations to disseminate infomation, better inform the public and avoid duplication. This will be done by:

- continuing the Production Craft Review Committee;
- employing the Canadian Crafts and Visual Arts Information Network;

7. **Information** (Cont'd)

- establishing the Craft Design and Marketing Centre.

(b) That improved information on crafts for tourists should be provided through Check Inns Ltd., the computerized provincial tourist information service.

8. **Promotion**

Promotion should be coordinated according to the structures set up under recommendation 1a, b, c, and d, and 5a, b, c, and d with the appropriate funding for the purpose.

9. **Quality**

(a) That craft development in Nova Scotia should continue to encourage and emphasize concerns for high quality in craftsmanship, materials and presentation.

(b) That existing programs should be continued and augmented by other programs. This will have two beneficial results: current producers will continue to improve, and there will be an increase in the number of quality producers.

(c) That emphasis should be made on developing design skills, and on training for skilled and semi-skilled work.

(d) That these measures should be coordinated with other developmental measures.

10. **Sales**

(a) That crafts be recognized by the Provincial and Federal governments as a positive contributor to the economy.

(b) That a stronger infrastructure for crafts should be developed in order to increase sales.

10. **Sales** (Cont'd)

(c) That it should be recognized that the most effective way of increasing sales is through the coordination of various programs, services and assistance itemized elsewhere, particularly in VI Discussion - 4a, b, c, d and e, and II Recommendation - 1b, c, d, and e.

III Terms of Reference

1. General:

   (a) Identify, assess and prepare a study of the various strengths and weaknesses of the Nova Scotia production craft industry.

   (b) Identify the most significant and feasible areas requiring action,.

2. (a) Background: Examine the present impact of Production Craft on selected areas of social and financial life in Nova Scotia, focusing upon:

   - direct and indirect (generated) employment;
   - return in dollars and social benefits to Provincial and Federal governments;
   - effect on real provincial and federal (GWP) products and rank;
   - imports of related products;
   - export markets;
   - tourism;
   - return to entrepreneur;
   - benefits to the consumer and or detriments;
   - consumer attitudes and perceptions of the craft products in Nova Scotia and in identified locations outside the province.

   (b) Crystal Ball: Attempt to identify the possible effects of growth of the sector to those selected areas in (2a).

3. Existing Resources: Describe the present state of (a) Training (b) Design (c) Production (d) Marketing (e) Distribution in the craft sector. Evaluate their present effect on the industry and identify areas of deficiency, over production and inappropriateness.

4. Craft Sector - Government Relations: Examine craft related government policies and programmes focusing on (a) Taxation (b) Regulations (production, marketing product) (c) Government programs relating to business and market development including financial and cultural activities (d) Government utilization of

III **Terms of Reference** (Cont'd)

craft products as a source of supply and craftspeople as a resource (e) Other relevant government policies.

5. (a) Analytical: Using such resources as can be made available to the Committee, review domestic (provincial) demand for Production Crafts generally and relating specifically to (1) media (2) price range (3) socio-economic factors of market.

   (b) Export Recommendations: Identify products potentially suited to domestic and international export markets, (here domestic = Canadian), and recommend markets that are probably appropriate.

6. Relationship with "Industry": Examine actual and potential relationship of craft to industry, specifically with respect to industrial design. Such industries should include: (a) fashion (b) home furnishing (c) giftware.

7. Learning from Experience: Having determined problem areas relating to the development of the production craft industry, identify similar cases in similar environments where successful solutions should be directly or with modification, applied to the Nova Scotian sector. ie. Scotland.

8. Preserving Product Identity: Determine to what extent: (a) There are limits upon size or sophistication of a Production Craft Business beyond which the product loses its unique identity (its "craftness"). (b) These limits affect return to the entrepreneur.

9. Recommend types of policies and programs through which the government could enhance the development of the production craft sector while maintaining a reasonable socio-economic return on its investment.

III **Terms of Reference** (Cont'd)

10. Recommend specific actions and commitments that should be suggested to craft entrepreneurs wishing to take best advantage of the existing and potential market and programmes.

IV Success in Addressing the Terms of Reference

Comprehensive Terms of Reference were developed for the Production Craft Review. They outlined a far-reaching and thorough examination of the production craft industry in Nova Scotia. As the Review progressed, it became clear that priorities had to be established to enable vital areas to be addressed. As this is the first survey specifically on an existing production craft industry in a region of Canada, establishing a profile took the majority of the Committee's resources. Also the absence of comparative figures, in-put/out-put tables, typical wages, etc., added to the complex nature of the sector, created unanticipated difficulties for the Committee. In light of the time and resources available, the Committee concentrated on establishing a profile of the production crafts sector. In developing a model for future development, the Committee drew on data from other studies, from known centres of craft activity, and from its collective experience as well as from its original data.

The Review has addressed the Terms of Reference in the following areas.

1. General: (a) Identify, assess and prepare a study of the various strengths and weaknesses of the Nova Scotia Crafts Industry. (b) Identify the most significant and feasible areas requiring action.

2. (a) Background: Examine the present impact of production craft on selected areas of social and financial life in Nova Scotia, focusing upon:
   - direct and indirect (generated) employment;
   - imports of related products;
   - tourism;
   - return to entrepreneur;
   - benefits to the consumer and/or detriments;
   - consumer attitudes and perceptions of the craft product in Nova Scotia and in identified locations outside the province.

   (b) Crystal Ball: Attempt to identify the possible effects of growth of the sector to those selected areas in (2A).

3. Existing Resources: Describe the present state of (a) Training (b) Design (c) Production (d) Marketing (e) Distribution in the craft sector: Evaluate their

IV Success in Addressing the Terms of Reference (Cont'd)

present effect on the industry and identify areas of deficiency, surefit or inappropriateness.

4. Craft Sector - Government Relations: Examine craft-related government policies and programmes focusing on (a) Taxation (b) Regulations (production, marketing, product) (c) Government programs relating to business and market development including financial and cultural activities (d) Other relevant government policies.

5. (a) Analytical Using such resources as can be made available to the Committee, review national (Ontario only) and domestic (provincial) demand for production crafts generally and relating specifically to 1) media 2) price range and 3) socio-economic factors of market.

6. Recommendations: Recommend types of policies and programs through which the government would enhance the development of the production craft sector while maintaining a reasonable socio-economic return on its investment.

7. Model: Identify similar cases where successful solutions could be applied, directly or with modifications to Nova Scotia.

In general, the Terms of Reference were not addressed in areas concerning national impact, Canadian and international export markets, specific related industries, and product identity. More data was collected than the Committee had time to analyse. These areas could be addressed in a follow-up to the Review.

V Methodology

1. The definition of production craft as included in the terms of reference was used, viz:

   "Production crafts" refers to the manufacturing of unique, marketable craft-type items on a volume basis, with a high design content and a production process, which are for sale within a broad popular price range.

2. Lists of known, serious participants in commercial opportunities for craftspeople were used, namely, the Atlantic Craft Trade Show (ACTS), Nova Scotia Designer Crafts Council (NSDCC) Crafts Market Registry, and a list supplied by a manager of a cooperative. These final lists were collated and vetted by the Committee. It was determined that 287 individuals were known to be considered potentially as serious production craftspeople: i.e. craftspeople who have been engaged in selling at major events where crafts specifically are presented in a commercial context. Other Nova Scotia companies have products which could have been considered crafts, but do not appear among the 287 because they do not market or otherwise present themselves in this context. Responses to the questionnaire recording less than $3,000 gross sales were eliminated from the results.

3. Data gathering consisted of three surveys devised by the Committee. These addressed the producer, the retailer and the consumer. The list of retailers was selected by the Committee and distinguished between respondents inside and outside the province. The consumers were approached randomly at two summer craft markets. In addition, in-house data was made available to the Committee.

4. The producers' survey was anonymous, and included 59 specially selected producers, who were identified by the Committee as being representative of the sector with respect to regional distribution and craft medium. These 59 were individually approached and interviewed to ensure the questionnaire was understood and would be returned. As a result of this, it is known that some of the largest companies did not intend to reply to the survey.

V **Methodology** (Cont'd)

5. All questionnaires were filled in and returned by the producers themselves to preserve anonymity.

6. Analysis of the results was by computer or hand administered, as was practical, or as resources permitted.

7. The best statistical methods were employed, with advice from government statisticians. The data is limited to the respondents to each question. Notes are made where the "no response" level is nigh.

8. It is important to note that this is the first survey specifically on an existing production craft industry in a region of Canada. Establishing a profile has taken the majority of the Committee's resources. Also, the absence of comparative figures, in-put/ output tables, typical wages, etc., added to the complex nature of the sector, has made the Committee's work more difficult than anticipated. Statistical comparisons with other studies is sometimes difficult because of different methods of analysis or gathering.

9. Response to the financial question has been sometimes unsatisfactory, as is apparently not uncommon with surveys of different subjects. Cross checking of various data has been done to construct estimates. Sources used in this were: data from Nova Scotia Designer Crafts Council, craft market sales; Department of Tourism, exit survey; Canadian Craft Council, estimate of national sales. Information on 48 producers from the Department of Development files was presented by staff to the committee. Confidentiality was preserved. Average gross sales for the 48 in 1983 = $82,085, and average gross sales = $3,940,053. Comparison of this data shows that gross sales reported on surveys was modest.

10. Discussions were held with a consultant from Scotland.

VI Discussion

1. Craft Development - Model

When the varied nature of the craft sector is considered, the need for a clear development policy and structure within government is obvious. The needs of hobbyist, artist, potential producer and expanding producer may be quite different, yet the emergence of a more profitable production business may take off from any one of these points of origin. An artist, with good design skills and control over his medium may need marketing and business skills, as well as guidance in these areas. On the other hand, a hobbyist may have plenty of business skills, but limited technical skills and no developed design ability. Any craft development service must be flexible and coordinated enough to offer the right kind of assistance when it is most needed.

As the Committee became aware that 38.5% of responding producers first become interested in crafts for reasons of leisure or non-monetary self-enrichment, rather than to make money, the need for flexible programmming became more apparent.

Reported needs vary from the general promotion for the sector as a whole, provision of marketing opportunities, information/advice, stimulating public interest in crafts, offering courses, providing financial assistance. Advice on an individual basis is often required, particularly in marketing, crafts intersect with the markets for craft, gift, interior decoration, art galleries, decoy collectors, to name only a few. As these markets frequently have their own separate trade structures (publications, shows, etc.), matching craftpeople with the most appropriate market requires flexibility.

It also became apparent that a moderately successful and established craft business has several options: the proprietors may wish to evolve further into a more mass-production process and become a manufacturer, or they may wish to remain with craft processes in perhaps a narrow but secure market niche. Obviously, the evolution from craftsperson to non-craftsperson (i.e. manufacturer) is a development that this Committee cannot discuss in detail. But it seems

1. **Craft Development - Model** (Cont'd)

important to recognize that crafts can play an important role in the evolution towards full-scale manufacturing, that it will do so more in the future, and that some "hand over" mechanism should exist in government to help with this stage of evolution.

The basic options for craftspeople are as follows:

hobbyist;
artist;
part-time producer;
full-time producer;
employing of extra workers, beyond proprietor and spouse;
retail sales only;
wholesale sales only;
mixture of wholesale and retail sales;
designer;
exporter.

NOTE: These options do not necessarily take place in this order.

A variety of needs and services are addressed specifically elsewhere in this report. The Committee concludes, however, that the eventual action on these recommendations should take into account the need to coordinate the resulting services in a way most efficient/flexible and useful to the sector being served.

Highland Craftpoint in Scotland has been studied, and its concept of intergrating various services, including appropriate marketing, product development, training, promotion and technical services, seems to the Committee to have produced excellent results in circumstances not unlike Nova Scotia's. *The craft sector needs a full choice of services and a bureaucratic structure which can assist individual development needs.

*See full description of Highland Craftpoint in the appendix, p. 62.

1. **Craft Development - Model** (Cont'd)

The crafts community is active, industrious and well-organized. It is responsive to change, having shed or modified many of the stereotypes associated with it. It has consistently developed a working relationship characterized by mutual support and trust, with various government departments. It provides a strong foundation for the further development of the craft sector.

Only through a practically coordinated effort can the various regional and individual needs be developed in such a way that the province, as a whole, can meet the harsh demands of wider market trends and increased competition, building on strengths and coordinating them.

2. **Employment**

Given the labor intensive nature of the industry, it is not surprising that crafts account for a substantial labor force.

Figures from a detailed examination of the responses in the Producers' Survey, and from Department of Development records, indicate that in 1983:

- 957 people were employed full-time or significantly part-time in craft production in Nova Scotia by 80 producers. (Producers Survey Analysis, 19a and b.)

- The Committee defined "significantly part-time" to mean 65 hours or more per month, year-round. This figure was arrived at as a result of information received from major craft employers.

- Since there are 287 producers in total, total estimates employment = $\frac{287 \times 957}{80}$ = 3433

  Therefore, the total estimated employment, including 287 producers, is 3,720.

- The data from 80 producers surveyed included the 191 full-time employees and 102 part-time employees. It also includes 664 cottage industry employees, of which 569 are year-round and work 65 hours per month on average.

2. **Employment** (Cont'd)

- All of the 569 employed in cottage industries year-round were women living in communities of less than 5,000.

- Altogether, two-thirds of the actual respondents to the questionnaire were women, indicating that women are employers as well as employees. This proportion is corroborated in the membership demographics at NSDCC for 1983.

It should be noted that the figure of 957 is an actual reported figure by 79 responding producers. While we may assume that the total of 287 identified producers in the province have identical employment patterns, we cannot be sure and the total of 3,720 must remain an estimate. However, some of the larger producers did not respond to the survey; had they done so, the average employment figures would have increased. Knowing that the industry is labor-intensive, high employment figures per gross dollars output are to be expected.

It could be further noted that the response rate to our producer study was 59 full-time, 21 part-time producers, or roughly 2:1. As it is generally believed that there are more part-time than full-time producers, actual figures for total employment could be very much higher than the estimates we are giving here.

Implications

These figures indicate that crafts provide vital access to the workforce for women; it also suggests that crafts provide irreplaceable employment for remoter regions.

The fact that work takes place either in a central workshop or in the employee's own home adds to the flexibility of the employment opportunities offered by crafts, allowing the employees to avoid travelling to work, to fit in a day's work among domestic tasks or to fit into a seasonal pattern of work. Far from being a drawback, this structure is a great strength in a society such as Nova Scotia's. It grows out of the culture, or has a minimal disruption of it; it provides work where little alternative exists, it

2. **Employment** (Cont'd)

requires small capital investment on the part of the entrepreneur.

Comparisons

Extremely noteworthy is a comparison of results with the province's investment.

* - $362,000 was the total expenditure by Nova Scotia on crafts in 1983. Cost per job equals $97.31 for 3,720 employed.
- The value of revenue to the province from Health Tax is difficult to estimate. However, even if only 50% of total estimated gross sales (i.e. $\frac{10,434,094}{2}$ = $5,217,047) were cited as taxable items sold in Nova Scotia, the value would be considerably greater than the annual government assistance.
- The cost to the province per job can be positively compared to that of other industries.
- In comparison to a multi-national company, craft businesses originate in, and demonstrate an obvious commitment to, the province.

The size of employment in the crafts can be put in perspective.

- 3,720 people employed in crafts production whereas only 1,200 are employed in ship-building and repair(1). This comparison with a trade so commonly associated with prosperity in Nova Scotia illustrates dramatically how important the crafts have become. Though the figure for ship-building and repair does not include sub-contractors, similarities include the fact that both industries consist of employers of vastly different sizes, from big companies to one person operations in remote locations. Likewise, both industries respond to seasonal demand. Comparisons such as this, while not exact, alter the common perception that crafts are not to be taken seriously in the context of conventional employers.

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*Reference - see Executive Summary page 1
1. Stats Canada Business Register

2. **Employment** (Cont'd)

- Random checks of wages seem to indicate that craft workers, for example, in the cottage industry earned about $450.00 every two weeks. In-shop workers were paid about $5.25 per hour, earning $25-$30 each day for a 20-30 hour week.

Conclusions

It is the definite conclusion of the Committee that the crafts industry is an important employer in Nova Scotia. If development is carried out intelligently it will continue to increase employment reliably and steadily, especially in areas where other means of doing so are difficult to find.

3. **Training**

Training emerged as a major concern for crafts producers. The overwhelming majority are self-taught.(2) Although some have received advanced technical training or have been undergraduates at art college, many have undergone this training outside of Canada.(3)

Needs

Particular problems include:

- insufficient or inadequate business management courses for craftspeople;
- lack of special workshops/courses for advance studies/awareness;
- lack of opportunities for apprenticeship training;
- insufficient funds for further training;(4)
- technical training, marketing and operating a small business (given as the most important areas requiring more training);(5)

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2. Producers Survey Analysis (PSA) Q20(a)
3. PSA Q20(a)
4. PSA Q15
5. PSA Q20(b)

3. **Training** (Cont'd)

- the absence of skills in marketing, business, design and the lack of a competent labour pool (listed as serious problems).(6)

The experience of the Nova Scotia College of Art and Design is indicative of the interest in business related training. In the first semester of 1986, the College offered a course in crafts business management for students and professionals. In spite of limited publicity, two classes filled immediately, with a waiting list for a third.

Although producers designate some importance to design skills, the absence of these skills is not seen by them as being very serious.(7) This could mean either that the producers do not appreciate the importance of design skills, or that their design skills are adequate for the demands of the market.

Several factors have led the Committee to place more emphasis on design training than the producers apparently did in direct response to this question: the general emphasis placed on quality by both consumer and producer; the self-evident need to re-design product and production processes as businesses adapt to changing styles and increased growth; the fact that producers are mostly self-taught and may undervalue the importance of design.

The Committee, however, is aware that a product must be designed with consumer tastes in mind and believes that design training and awareness of its importance will be of particular significance in the future. Educating producers in how to direct skills for better marketing may be required.

More attention should also be given to training programs for young people. Survey demographics show that most producers are 30 - 45 years of age, without a comparable volume of young producers coming up through the ranks to replace them as they age.(8) Consumers also fit this pattern.(9) More training

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6. PSA Q24
7. PSA Q24
8. Producers Survey Analysis (PSA) Demographics
9. Consumer Survey Analysis (CSA) Q1(b)

3. **Training** (Cont'd)

programs for young people would expose them to crafts, developing a future clientele and potential producers. The Visiting Artists and Workshop Programs of the Department of Culture, Recreation and Fitness already recognize these needs. These worthy programs should be expanded and supplemented with programs in the municipalities.

Implementation

A variety of areas for management and labour should be addressed in training programs. These include business management, production design, systems design, marketing and skilled labour. Given that most producers live in small communities or rural areas [10] and are subject to cyclical production demands, an outreach program may be the most appropriate form of delivery. This structure would aim at obtaining services using existing resources. Money would be put into programs rather than capital expenditures or top-heavy structures. Producers could be sent to appropriate facilities on a cost-shared basis. The announced Craft Design and Marketing Centre should provide or coordinate these programs.

The production craft sector should be provided with expanded opportunities for apprenticeship. In fact, historically speaking, apprenticeship has played a uniquely important role for the crafts and deserves further recognition and development. However, existing programs do not seem to have served crafts well. This may be a result not only of the features of the programs, but to some extent of the attitudes of students and producers. Apprenticeship should be undertaken in the knowledge that it is not a quick study program but a form of training which requires a long-term commitment from both master and student. Programs should be extended to encompass the years required for mastery of a craft. A standardized system of accreditation and payment for participants should eventually be developed by the federal government at the initiative of the provincial government. In recognition of the practical value of apprenticeship experience, opportunities should be

10. PSA Q10

3. **Training** (Cont'd)

expanded for apprenticeship practicums as elements of more formal training programs. With federal and provincial assistance, these could be coordinated through existing educational institutions. The Craft Design and Marketing Centre would be instrumental in this coordination.

Conclusions

The Committee concludes that training programs require development in craft and craft related subject areas. Areas of particular importance in craft related subjects include technical training, business management and marketing. Training aimed at young people and apprenticeship training are essential matters to address.

4. **Marketing**

Marketing emerged as a concern requiring attention in a number of areas. This was apparent from the producer, retailer, and consumer surveys.

Needs

In the producer analysis, the major problems expressed by producers in marketing included:

- "no major/central marketing outlet";(11)
- "insufficient market outlets";
- "lack of marketing/business skills";
- "competition from other domestic craft products";
- "competition from imported craft products".(12)

Overall marketing and market-related needs include research and development, product design, systems designs sales and service. The absence of a central marketing outlet should be provided by a centre modeled after Highland Craftpoint. This lack, and the problem of insufficient market outlets indicate that producers require more specialized marketing strategies.

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11. PSA Q15

12. PSA Q24

4. **Marketing** (Cont'd)

Advantages. The surveys showed that Nova Scotia crafts enjoy a favourable position in several respects:

- The great majority of retailers found that it compared excellently with non-Nova Scotian craft.(13)
- Consumers expressed appreciation for the quality.(14)
- Most producers sell in the popular unit price range of below $50.00(15)
- Every year, the offices of the Department of Culture, Recreation and Fitness and Nova Scotia Designer Crafts Council receive numerous enquiries from tourists planning to visit Nova Scotia and who wish to make crafts an integral part of their visit. In 1986, the Department of Culture, Recreation and Fitness received over 2,000 letters from the U.S. alone, requesting a copy of the Buyer's Guide to Art and Crafts in Nova Scotia.

It is of interest to note that the two greatest obstacles to sales for non-Nova Scotian retailers were caused by "lack of quality items" and "non-availability of goods."(17) In view of the positive comments these same respondents made concerning the quality of Nova Scotia crafts, these comments were determined by the Committee to indicate the demand exceeded supply, indicating a potentially much larger market for quality Nova Scotia goods.

Nova Scotia clearly is establishing a reputation for quality crafts and there is room to build on this to expand sales.

Problems

- Producers expressed fear of competition from other craft products, especially imported.(16)
- Given that the province provides a limited domestic market and there is already appreciation of Nova Scotia crafts elsewhere, one would expect producers to do a significant export business. In fact, according to our figures, a limited percentage of total sales are made either out of province,(18) or by wholesaling.(19) The question remains of

13. Retailers Survey Analysis (RSA) Q19a N.S. and non-N.S.
14. CSA Q5, 6
15. PSA Q18(f)
16. PSA Q24
17. Non-N.S. RSA (Q10a)
18. PSA Q18(c)
19. PSA Q18(d)

4. **Marketing** (Cont'd)

why more producers have not better realized their export potential? This points to an area that will require further investigation.

A specific coordinated plan should be developed for expansion of exports and for the consolidation of domestic markets.

Implementation

Information from the surveys indicates a clear need for a structure that will address a variety of marketing needs. The proposed Craft Design and Marketing Centre has the potential to address these. (See Recommendation 1C.)

Conclusions

The Committee concludes that a receptive market exists for quality Nova Scotia craft, both with the domestic, tourist and export markets. However, producers require assistance from provincial and federal governments and the Provincial Crafts Council, if the potential is to be realized.

5. **Tourism** (See also, Promotion)

The variety of craft activities and products in Nova Scotia offer attractive features to the tourists.

Crafts are photogenic, both as product and activity, and make excellent promotional material. The opportunity to watch, or to participate in craft activities including exhibitions, festivals, markets, courses, demonstrations, or to make purchases, adds attractively to the "experience package" offered by the province to tourists. In the Atlantic Region, the other provinces have made more active efforts to attract tourists based on the appeal of crafts.

While our statistics do not allow us to distinguish whether sales made in September/October are to tourists or to local residents, general comments from craftspeople indicate that fall shoulder season sales are good quality (i.e. higher priced, quality merchandise, with high monthly dollar value) and have risen in recent years. More advertising would increase this.

5. **Tourism** (Cont'd)

Our statistics on July-August sales indicate that possibly more sales could be made at these times, too. Only 6.5% of producers responding sold more than 51% of their sales in July and August. Even allowing for the fact that wholesale transactions for retail summer trade would have been made earlier, this figure is low. Only 9/21 Nova Scotia retailers indicated that more than 50% of sales were made in the summer.

In 1986, a start has been made. An advertisement for the Buyer's Guide to Art and Crafts in Nova Scotia placed in the March edition of Early American Life resulted in approximately 2,000 written requests. Frequent calls at both Nova Scotia Designer Craft Council (NSDCC) and the Department of Culture, Recreation and Fitness offices during the summer further demonstrate an interest in seeing and buying crafts on the part of tourists. A video produced by NSDCC has been used as television promotional material, and could point the way to future use of air time. The New Brunswick Craft Council (NBCC) is now developing a promotional video for crafts promotion aimed at tourists and residents, with the assistance of the New Brunswick Government.

The Committee notes that New Brunswick has approved the use of a road sign symbolizing crafts and will be using it to direct tourists to craft locations. The absence of such a signage system in Nova Scotia will be harmful, given the proximity and visibility of the New Brunswick emphasis.

Conclusions

The Committee concludes that greater visibility given to crafts in tourism advertising would add attractively to the appeal of the province; that increased sales potential exists for retailers, producer retail outlets, and at festival/craft markets; and that the appeal of the product includes both traditional and contemporary crafts.

6. **Financial Assistance**

While crafts have been assisted by the Province of Nova Scotia since 1942, this does not seem to have produced an unhealthy dependence.

6. **Financial Assistance** (Cont'd)

The crafts sector is comprised of stable businesses, most of which have operated 5 - 15 years[20]; the compound annual growth rate is 43.4% from 1978-83[21]. The economic performance is impressive in the context of a generally poor economy.

Crafts businesses require a relatively low capital investment[22] and there is a positive correlation between direct government assistance and level of gross sales[23]. The indications are that government assistance is a sound investment in the province. $362,000 was spent by the provincial government on crafts in 1983. Total sales are estimated at 10.4 million dollars. The revenue to the province from sales tax dollars more than repaid the investment.

Needs

Producers identified lack of access to capital as the greatest of very serious problems encountered in sustaining or expanding craft businesses[24]. Contributing factors to this are that there are a limited number of grant and loan guarantee programs to small businesses in general. Compounding this, craft businesses are often considered too insignifi- cant by banks and other lending agencies such as Industrial Estates Limited (IEL).

Lending agencies view each business as an individual case. An examination of the craft sector, however, shows complex inter-relationships which make the sector viable as a whole - the whole being more significant than the sum of its parts. Crafts should be viewed as a decentralized factory, making a variety of goods, in a variety of locations in a variety of price ranges for a variety of markets. Production craft does not operate in isolation from other craft sectors. One-of-a-kind, craftspeople working for commissions, and new producers, contribute to production crafts by being responsive to new trends, and a source of, and a stimulus to, production

20. PSA Demographics
21. PSA Q18(g)
22. PSA Q32
23. PSA Cross Tabulation: Section ID, Conclusion
24. PSA Q24

6. **Financial Assistance** (Cont'd)

innovation; they also provide a base for growth from very small beginnings. These inter- relationships are more fully discussed in the section on "Craft Development - Model" (p. 17).

Implementation

Only government is able to look at the sector as a whole and design assistance programs based on the expectations of an overall development. This study indicates that financial assistance has been worthwhile. Especially valuable has been the Rural Industries Program (RIP), which has given producers access to capital. This program has enabled businesses to expand, and this assistance generally has been recouped quickly in the form of increased revenue through sales tax.

Conclusion

That government assistance continues to be a wise and positive factor in the development of crafts.

7. **Information Services**

Our studies revealed that information is a major concern for producers.(25)

Responses revealed that:

- there is insufficient publicity for crafts;
- a difficulty in locating equipment and materials;
- no major/central marketing outlet;
- individual isolation causes lack of information on trends, marketability and market outlets.

The value of information is widely accepted today. For craftspeople, however, with their small volume of production, the use of "high-tech", information services could provide a particularly vital access to the personalized needs catered to by crafts. Relatively narrow market niches at a high price point could be identified quickly for craftspeople to take advantage of them.

25. PSA Q15

7. **Information Services** (Cont'd)

Conclusion

The producers' needs could be addressed through the Canadian Crafts and Visual Arts Information Network (CCVAIN). Now in the process of development, the features of this network are as follows:

- computerized data based management system for crafts and visual arts in Canada;
- it was initiated by the Canadian Crafts Council and encompasses all provincial crafts councils and national visual arts organizations;
- it will include closed systems and networks, and anticipates a time when producers will have their own computers which will allow them to exchange information among producers, supporting agencies, suppliers and markets.

8. **Promotion**

In crafts, sales figures, number of practioners and numbers of patrons have all expanded rapidly in the past five years. Is promotion necessary?

Needs

However, craftspeople identified "indiscriminate use of the word craft" as the most serious problem facing crafts today (Q15).

- The ages of the majority of craftspeople in Nova Scotia is 31 - 45 years,[26] and their customers[27] are ageing, averaging in their early 40s.

- The facts indicate that promotion is overdue as an element in creating a healthy awareness of the craft sector.

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26. PSA - Demographics
27. CSA Q1(b) largest category ages 31-45 and RSA' Q22, largest category 35-49 years.

8. **Promotion** (Cont'd)

- Of the producers surveyed, only one became aware of crafts through the media.[28] It is unlikely that the general public is more aware of craft promotion in the media than potential producers are. This fact alone would strongly suggest that more promotional work should be done.

Competition from outside Nova Scotia is becoming a factor, both for sales inside the province, and for hopes of exporting. Other Canadian provinces are a) institut- ing highway signs directing to craft locations (New Brunswick, Saskatchewan); and b) providing large funding for marketing and promotion purposes (Québec, Newfoundland).

Results from the Non-Nova Scotia Retailers' and Consumers' Surveys indicate a clear recognition of the quality of Nova Scotia crafts, and the existence of a potential market for our quality goods.[29]

At the same time, the Committee recognizes that the craft community may need to analyze further what aspects of crafts need to be promoted, as the sector is in a state of rapid change.

Implementation

Promotion should address:

- younger age groups in Nova Scotia;
- the tourism market; and
- the Ontario market as export.

- Sales promotion should emphasize, besides quality, the connection between traditional Nova Scotia life style and a contemporary design-oriented product with strong cultural references to the region.

- Promotion should include such things as fashion shows, specific trade missions, public awareness campaigns, demonstrations, exhibits and displays.

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28. PSA Q4
29. Non-N. S. RSA Q19 & 12. CSA Q5.

8. **Promotion** (Cont'd)

Conclusion

Promotion should convey an understanding of the nature of crafts and emphasize quality and the human and cultural value of both the activity and the resulting product. Crafts really have two products - the tangible end-product as well as the attractive life-style and interesting processes.

9. **Quality**

A strong emphasis on quality has been made by the organized craft community in Nova Scotia for at least a decade. This has been in line with attitudes across Canada, and has apparently been successful in increasing broad public appreciation for crafts made in Nova Scotia.

Quality has been defined not only through the criterion of being well made (e.g. wooden surfaces properly sanded, clothing seams well finished, etc.), but also in terms of recognized craft processes (e.g. exclusion of commercial ceramic moulds, glued and assembled items). This concern for quality has recently extended to greater professionalism in packaging, signage, booth display, merchandising and business-like behaviour.

Efforts have been made, especially through the Atlantic Craft Trade Show (ACTS), and Nova Scotia Showcase at the Toronto Gift Show, to associate quality with the province and the region.

While emphasis on quality has occasionally been controversial, studies elsewhere (especially Scotland) confirm our findings that there is a constant and increasing demand for quality. Scottish information indicates that businesses with quality products stay in business longer and become more profitable. In Nova Scotia, the ACTS and the Nova Scotia Designer Crafts Council (NSDCC) Christmas Market (retail), which are both juried for quality, have continued to improve and set the standard for sales and attendance, by promoting quality.

9. **Quality** (Cont'd)

- Retailers surveyed (11 of 27) indicated that customers placed an emphasis on quality; - (Nova Scotia Retailers Survey, Q8).

- Retailers indicated an increase in sales of Nova Scotia products and declared that Nova Scotia crafts were known for quality (Non-Nova Scotia Retailers Survey Q19).

- Consumers surveyed picked quality as the aspect they looked for most in crafts.

- The above was confirmed by retailers in a separate questionnaire as the most noticeable trend.(30)

- A NSDCC survey of its producer-members in January 1986 indicated overwhelmingly that quality was linked to increased sales at markets.

- It is apparent that the concern for quality, in both the sense of being well made and in the sense of recognized craft processes and design, has been recognized by customers.

- One difference between retailers in Nova Scotia and outside was that more of those outside Nova Scotia reported "problems with obtaining quality products". (25% of those responding from Nova Scotia reported this as a problem, while 50% of non-Nova Scotia retailers reported it as a problem.) As both groups indicated that Nova Scotia crafts were of good quality, this response was taken to mean that a supply was lacking, rather than that the quality was poor. This indicates that a potential market exists for quality Nova Scotia crafts outside the province.(31)

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30. RSA (Q8 and 25a) N.S.
31. RSA (Q10a, 25a) N.S., RSA (Q19) Non N.S. NOTE: NSRSA Q19a, 19 of 27 respondents indicated that N. S. crafts were excellent compared with non-N. S. crafts.

9. **Quality** (Cont'd)

Conclusions

The Committee concluded that an emphasis on developing quality crafts should continue.

While the general quality of Nova Scotia crafts is perceived to be high, the Scottish consultant, David Pirnie, indicated that many of the other crafts lag behind our fibre products in quality. Clay has been identified by various exhibition juries in the past, and again by Pirnie, as being an area where some general improvement could be made, with individual exceptions.

10. **Sales**

Not unexpectedly, there was some reluctance on the part of respondents to give financial information. Nevertheless, the Committee has been able to construct estimates of sales based on the responses given and on data available from various sources, including Nova Scotia Designer Crafts Council (NSDCC) records, Atlantic Craft Trade Show (ACTS) records, Department of Development records, Department of Culture, Recreation and Fitness records, previous studies, and personal knowledge of the Committee members. As noted under "Employment" in this report, many major producers would not answer this question.

Detail - Gross Sales Total

Average gross sales for 59 full-time producers in 1983 = $28,000.
Average gross sales for 21 part-time producers in 1983 = $4,343.
Average gross sales, full-time and part-time producers reported 1983 = $21,796[32]
Number of craft producers, 1983 = 287[33]
Assuming that all craft producers identified by the Committee are identical for statistical purposes, total sales = $21,796 X 287 = $6,255,452.
However, 39% of sales on average were wholesale.[34]

32. PSA Q18(b)
33. See Methodology (V#2)
34. PSA Q18(d)

10. **Sales** (Cont'd)

$6,255,452 X .39 X 2 = retail value of crafts sold by retailers =	$4,879,253
Retail value sold by producers = $6,255,452 X .61 =	3,815,826
Total retail value =	$8,695,079
Allowance for under-reporting of sales = 20%[35] =	1,739,016
Estimated total retail value by producers =	$10,434,095

(See also Section V, Methodology, p. 15, #9)

- The overall "universe" of 287 producers was essentially self-defining within the context of craft activities, as it included those producers who customarily marketed their work as a craft product.
- The 59, who were interviewed, were selected to be representative of their location and medium.
- Other firms might have been included in the survey, if a definition of inclusion, based on the process or product, had been used.
- Some of the largest craft producers are known not to have responded to the questionnaire. Contacts and follow-up by the Committee ascertained this. Inclusion of these large companies would undoubtedly have improved the statistical findings.
- Other independent data corroborate this study's findings. Sales at Halifax retail markets, ACTS sales, reported sales at Toronto wholesale shows, exit surveys conducted by Department of Tourism ($15 m. in 1985), all indicate the same level of annual business. The Canadian Crafts Council estimate of $350 million (1983) for national retail sales, divided on a population basis for Nova Scotia, would also corroborate our estimate.
- Figures provided confidentially (i.e. with names and other identifying data removed) from Department of Development files to the Committee were also used in calculating sales and employment figures. Specifically, in files relevant to TEP and PDMP programmes, 20 of 48 (i.e. 42%) producers reported annual sales in excess of $75,000 in 1983. Seven of 48 producers (15%) reported annual sales in excess of $150,000 in 1983. Average gross sales = $82,085. Total average gross sales = $3,940,053.

35. The Committee was advised by Statistics Branch of DOD that this % was acceptable.

10. **Sales** (Cont'd)

- The method of tabulation of our questionnaire data only allowed the respondents to record a top figure of $75,000 sales. This undoubtedly lowered the averages, given the responses revealed in the Department of Development files.

For these reasons, the Committee considers its estimates are fairly representative of the production craft sector, and that furthermore these estimates are conservative.

Average Growth of Producers as Individuals-1973-1983

1973 total reported sales by 68 producers = $252,756
$252,256 - 68 = $3,717 average sales. (Department of Development In-house Survey, 1973.)

A factor of 2.46 is quoted by Statistics Canada to calculate 1973 prices in 1983 values.

Average individual sales in 1973 =
2.46 X 3,717 = $9,143 (1983 values)

Average individual sales in 1983 (per PSA Q18b) = $21,796

Average increase = $21,796 - 9,143 = $12,653 =
140% total individual average growth 1973-83

NOTE: That in PSA Q18g, respondents indicated an annual compound growth of 43.4% over the last 5 years (i.e. 43.4% of growth per year).

Full Time: Part Time

1973	33 full time:	35 part time = 1:1 ratio
1983	59 full time:	21 part time = 3:1 ratio

This indicates that the proportion of full-time craftspeople has grown, and probably reflects growth of a greater degree of professional involvement in the sector.

Context

When considering crafts in terms of sales, the Committee would like to recommend that crafts not be interpreted in the same way as other businesses. Some

Context (Cont'd)

crafts-people grow their own food and in various ways participate only partially in a cash economy. This does not affect negatively their value to the province, but factors such as this artificially diminishes the appearance of their value. Similarly, the fact that these sales are generated in rural areas, where economic contribution is difficult, and predominately by women who are otherwise under-employed in Nova Scotia, should also be taken into account.

Above all, the Committee feels that these figures indicate that craft sales are now significant economically, and that they are capable of growth in a contemporary economy. The Committee continually bore in mind that the early 1980's were economically very hard times for all businesses. It was noted that the craft sector recognized the drastic changes in attitude and practice which these times required. Much soul-searching and questioning took place in the Canadian craft community, focused at the Stanley House discussions(36) in September 1983 - the year of our study.

Though not behaving like many other industries, crafts in Nova Scotia have shown a strength through flexibility which belies conventional, and now outdated, views of crafts as somehow unreliable and suspect. A sector exists which is deserving of further investment.

A previous study in Western Canada(37) discovered the following familiar paradoxical attitude, expressed for many by one producer: "The mass production of

36. The topic of discussion in September, 1983, was the Future of Crafts 1983-2000. The symposium was sponsored by the Canadian Crafts Council and funded by the Canada Council. The primary result of the symposium was the establishment of the Canadian Crafts and Visual Arts Information Network (CCVAIN). Documents relating to the discussion are available from the Canadian Crafts Council.

37. The Crafts Connection, p. 66 (a report on artisans in Alberta, Manitoba, Ontario and British Columbia by M. Sequin - 1980).

Context (Cont'd)

Conclusions

crafts is therefore contradictory to the values inherent in made-by-hand goods ... There are already enough businesses producing "assembly line merchandise". This Committee feels very strongly that the extremism of this statement is not justifiable in Nova Scotia at this time. It is not the opinion of this Committee that volume production is anthema to craft development. On the contrary, there is a long and honourable history of a middle ground between fine craft and mass production. Provided that fine crafts are also supported, provided that sensitivity to materials and process is expressed in good design, production crafts can be an extremely positive factor in overall craft development.

It is the definite conclusion of the Committee that production crafts are a positive contributor to the provincial economy, and show potential for continued growth, based on a good performance from 1973 to 1983.

Note that the performance of production crafts from 1973 to 1983 has been strong, despite a mixed performance in the general economy and despite great changes and adaptations in the craft community. In the latter half of this period, while the economy was undergoing severe problems, the performance of the Nova Scotia craft industry was extremely strong. The Committee feels strongly that continued growth and development is to be expected, provided there is no decrease in assistance. A much greater and healthier development can be expected if the additional assistance of the kinds recommended in this report is implemented.

VII Data Summaries

Demographics (including Question 1)

For most craftspeople, craft production is a full-time occupation (59/80 respondents). Most craftspeople work in pottery (18/80 respondents) and Fibre (28/80 respondents), making products for household (43/80 respondents) or personal (25/80 respondents) use. The majority belong to the provincial crafts association (65/80 respondents). Most business craftspeople have been in business for 5-15 years. (48/80).

Hobbyist craftspeople are quite evenly distributed according to years of involvement (0-15 years, 17/50; 5-15 years, 15/50; 15 + years, 18/50).

The majority of craftspeople are female (45/71) and are 31-45 years old (45/76). Most craftspeople in Nova Scotia have come from outside the province (28/80 from elsewhere in Canada; 12/77 from the U.S.A.; 13/77 from outside North America), but have lived their whole life in Canada 45/74). The period of residence in Nova Scotia is quite evenly distributed (0-10 years = 18/72; 11-20 years = 19/72; 21-50 years = 17/72; whole life = 18/72).

Craftspeople are a highly educated group (70/79 in total have post secondary education, with 12/79 of those having university post graduate education). Most respondents work primarily as practising craftspeople (44/80).

For ease of analysis in Tables in the report, the crafts listed in Demographics have been grouped under medium as follows:

Medium			Total
Clay - Pottery			= 18
Fibre - Spinning - Knitting - Weaving			= 19
Fibre Other - Rug Hooking	- 1		
- Batik	- 1		
- Crochet	- 2		
- Quilting	- 1		
- Textile Sewing	- 2		= 7

VII **Data Summaries** (Cont'd)

Medium			Total
Leather	- Sheepskin Sewing	- 2	
	- Leather	- 3	= 5
Glass	- Stained Glass	- 4	
	- Glass Blowing	- 1	= 5
Metal	- Pewter	- 1	
	- Blacksmith	- 3	= 4
Wood	- Woodwork	- 5	
	- Furniture	- 2	= 7
Jewellery	- Jeweller	- 4	
	- Goldsmith	- 4	= 8
Other	- Paper Product	- 1	
	- Wax	- 2	
	- Doll Making	- 1	
	- Screenprinting	- 1	
	- Other	- 2	= 7
		TOTAL	80

First Interest in Crafts (Q3-4)

Out of six possible choices, the main reasons craftspeople first became involved in crafts were to make a living (35/78), for self-enrichment (22/78) and for leisure (8/78). The contact was usually made through friends (13/75), family (15/75) or other craftspeople (14/75).

Cross Tabulation:
Years in Business Compared With Age

Of the 21 respondents who had been in business for less than five years:

- 6 or 29% were between the ages of 15 - 30;
- 12 or 57% were between the ages of 31 - 45;
- 2 or 9% were between the ages of 46 - 59;
- 1 or 5% were sixty years or older.

VII **Data Summaries** (Cont'd)

Of the 48 respondents who had been in business between 5 - 15 years:

- 5 or 10% were between the ages of 15 - 30;
- 26 or 54% were between the ages of 31 - 45;
- 12 or 25% were between the ages of 46 - 59;
- 1 or 3% were sixty years or older;
- 4 or 8% did not give their age.

Of the 11 respondents who had been in business for over 15 years:

- 1 or 9% were between the ages of 15 - 30
- 3 or 27% were between the ages of 31 - 45;
- 2 or 18% were between the ages of 46 - 59;
- 3 or 27% were 60 years or older;
- 2 or 18% did not give their age.

Cross Tabulation:
Years in Business Compared With Sex

Of the 21 respondents who had been in business less than 5 years:

- 5 or 24% were male;
- 15 or 71% were female;
- 1 or 5% did not respond.

Of the 48 respondents who had been in business between 5 - 15 years:

- 15 or 31% were male;
- 27 or 56% were female;
- 6 or 13% did not respond.

Of the 11 respondents who had been in business for over 15 years:

- 3 or 27% were male;
- 2 or 18% were female;
- 6 or 55% did not respond.

VII Data Summaries (Cont'd)

Cultural Heritage (Q7)

The designs or techniques of most craftspeople do not reflect a particular cultural heritage or ethnic tradition (42/80).

Cross Tabulation: Participation, Full/Part-time Compared With Age

Of the 59 full-time craftspeople:

- 11 or 20% were between the ages of 15 - 30;
- 29 or 52% were between the ages of 31 - 45;
- 12 or 21% were between the ages of 46 - 59;
- 1 or 2% were sixty years or older;
- 3 or 5% did not give their age.

Of the 21 part-time craftspeople:

- 16 or 70% were between the ages of 31 - 45;
- 5 or 22% were between the ages of 46 - 59;
- 1 or 4% were sixty years or older;
- 1 or 4% did not give their age.

Cross Tabulation: Participation, Full/Part-time Compared With Sex

- Of the 59 full-time craftspeople questioned, 57% were female, while 43% were males.

- Of the 21 part-time craftspeople questioned, 77% were female, while 23% were males.

Living Place (Q10)

Most craftspeople live in small communities (58/80 in communities of under 10,000). The majority also live further than 25 miles away from a community larger than 25,000 (43/58), reinforcing the small town or rural setting of craftspeople.

VII Data Summaries (Cont'd)

Training Facilities (Q11a & b)

Most craftspeople have training facilities within a 25 mile radius of their communities (52/77). Although most of the facilities available are workshop space (15/54), or an equipped workshop (25/54), and are generally accessible (48/49), they are not often used (only 5/51 use them regularly). Most craftspeople do not use them because they feel their own facilities are sufficient (40/46).

Crafts Associations and Services (Q12-14)

Most craftspeople would join a national association based on their craft, if one existed (43/56). The most important services crafts associations should offer are generally informational. The areas of greatest concern included information, specifically on marketing and other business activities (79/80 respondents), on taxation, tariffs, etc. (74/79 respondents). Overcoming the isolation of living in country areas produced an interesting response: 35/70 respondents felt this was an important service; 35/70 felt it was not important. The provision of marketing opportunities was also seen as being very important (77/79 respondents).

In general, most craftspeople felt that the provincial craft association should operate in conjunction with local and national associations, and national associations in particular, to offer services. The single most important concern to craftspeople --- information/advice on marketing and other business activities --- was valued as the highest service to be provided solely by the provincial craft association (75/80) respondents).

When craftspeople were asked what activities should be sponsored (as opposed to services to be offered), assistance in marketing (74/78 respondents), and advocacy with business (72/79 respondents), the general public (72/77 respondents) and government (70/77 respondents) emerged as the most important. The promotion of standards (65/77 respondents) and provision of educational opportunities by sponsoring workshops and seminars (66/76 respondents) and sponsoring the visits of international craftspeople (61/76 respondents) were also deemed important.

VII Data Summaries (Cont'd)

In general, most craftspeople indicated that, in sponsoring these activities, the provincial craft association should operate in conjunction with local and national associations, and national associations in particular to sponsor activities. The most important activities for the provincial association to sponsor solely were assistance in marketing (74/80 respondents), representing craftspeople to government (70/80 respondents), the promotion of standards (68/80 respondents) and increasing business and industry awareness of crafts potential (68/80 respondents).

Cross Tabulation:
Services and the importance for craft associations to offer to full-time and part-time producers.

SERVICES	PERCENTAGE OF RESPONSES FULL-TIME CRAFTSPEOPLE	PART-TIME CRAFTSPEOPLE
Information on activities in the craft world	89%	91%
Provision of opportunities for training and development	84%	96%
Provision of opportunities to exchange ideas with other craftspeople	82%	87%
Provision of group insurance/ other benefits	55%	65%
Provision of marketing opportunities/sales/outlets/ wholesale shows/craft fairs	95%	100%
Information/advice on marketing and other business activities	99%	100%
Information/advice on taxation tariffs, etc.	91%	100%
Overcome isolation of living in country areas	38%	57%
Information on new products and trends	82%	78%

VII Data Summaries (Cont'd)

Cross Tabulation:
Important services for government to offer to craftspeople as it relates to full-time and part-time producers.

SERVICES	PERCENTAGE OF RESPONSES FULL-TIME CRAFTSPEOPLE	PART-TIME CRAFTSPEOPLE
Grants and loans	52%	48%
Marketing assistance	62%	43%
Promotion	73%	65%
Training facilities	38%	30%
Support craft associations	34%	52%
Copyright design protection	29%	21%
Training	45%	32%
Research and development	46%	30%
Consultant services	36%	39%

Cross Tabulation:
Activities important for craft associations to sponsor as indicated by full-time and part-time producers.

SERVICES	PERCENTAGE OF RESPONSES FULL-TIME CRAFTSPEOPLE	PART-TIME CRAFTSPEOPLE
Promotion of standards	78%	87%
Sponsoring visits by international craftspeople	69%	91%
Educating/stimulating public interest in crafts	91%.	95%

VII Data Summaries (Cont'd)

SERVICES	PERCENTAGE OF RESPONSES FULL-TIME CRAFTSPEOPLE	PART-TIME CRAFTSPEOPLE
Helping to form cooperatives for buying supplies or producing crafts	48%	61%
Assistance in marketing	87%	100%
Representing craftspeople to government	82%	100%
Increasing business and industry awareness of crafts potential	84%	80%
Sponsoring workshops and seminars	75%	83%
Assisting in the formation of shared production and selling centres	75%	83%

Producers Problems (Q15)

Craftspeople did not rank a high percentage of problems as "very serious". However, a number were ranked as "somewhat serious". The single problem highest ranked as "very serious" was indiscriminate use of the word craft (24/75 respondents --- please note that 35/75 respondents also felt that to be "somewhat serious"). Under "somewhat serious", the greatest problem was insufficient or inadequate business management courses for craftspeople (50/79 respondents). The next three areas highest ranked as "somewhat serious" were lack of special workshop courses for advanced studies/awareness (39/74 respondents); isolation causing lack of information on trends/marketability/market opportunities (39/73 respondents); and insufficient publicity for crafts (39/74 respondents).

The problems facing most craftspeople seem to involve education/advocacy, training, marketing and information. If, in this question, one considers the "very serious" and "somehwhat serious" responses together, the nine greatest problems of the eighteen choices offered were:

VII Data Summaries (Cont'd)

- indiscriminate use of the word craft	education/advocacy
- insufficient or inadequate business management courses for craftspeople	training
- insufficient funds for further training	training/funding
- insufficient publicity for crafts	advocacy
- unavailability of equipment and materials	marketing/information
- lack of special workshops/ courses for advanced studies/ awareness	training
- lack of opportunities for apprenticeship training	training
- no major/central marketing outlets	marketing/information
- isolation causing lack of information on trends, marketability/market outlets.	information/marketing

Cross Tabulation:
Problems considered very serious by full-time and part-time producers.

PROBLEMS	PERCENTAGE OF RESPONSES FULL-TIME CRAFTSPEOPLE	PART-TIME CRAFTSPEOPLE
Unavailability of equipment and materials	85%	17%
Lack of full-time accredited courses for professional craftspersons	14%	4%

VII Data Summaries (Cont'd)

PROBLEMS	PERCENTAGE OF RESPONSES FULL-TIME CRAFTSPEOPLE	PART-TIME CRAFTSPEOPLE
Insufficient or inadequate business management courses for craftspeople	13%	13%
Insufficient funds for further training	25%	26%
Insufficient workshop or studio space	9%	30%
Indiscriminate use of the word "craft"	34%	22%
No nationally recognized professional standards	14%	13%
Problems with insurance	18%	0%
Insufficient publicity for crafts	20%	9%
Insufficient trade fairs	4%	4%
No major/central marketing outlet	14%	26%
Lack of opportunities for apprenticeship training	25%	17%
Insufficient communication between craftspeople	13%	17%
Insufficient awards for merit	13%	9%
Local regulations too restrictive	0%	4%
Lack of special workshops/ courses for advanced studies/awareness	18%	4%

VII Data Summaries (Cont'd)

PROBLEMS	PERCENTAGE OF RESPONSES FULL-TIME CRAFTSPEOPLE	PART-TIME CRAFTSPEOPLE
Isolation causing lack of information on trends, marketability/market opportunities	16%	0%
Lack of libraries with literature related to the craft industry	16%	13%

Government Summary (Q16a-b)

A majority of respondents indicated that promotion (57/78) was a very important service for government to provide at the provincial/federal level or at the provincial level. Also, designated "very important" were "marketing assistance" (47/76), "grants and loans" (41/72), "training" (37/75), "research and development" (34/72), and "supporting craft association" (32/75).

When the responses indicating "important" as well as "very important" services were combined, the most significant was "marketing" (74/76), closely followed by "promotion" (74/78), "grants and loans" (65/72), and "support to craft associations" (64/75).

Respondents indicated that they expected assistance primarily from provincial, national and local governments, in that order. Expectation of assistance from local governments was low. For example, assistance for promotion was expected by 61 responses from provincial sources, by 41 from federal sources, and by 4 from local sources.

Local government is most expected to provide support for training facilities (19 responses).

Expectations for provincial assistance outnumbered expectations of the federal government by 3:2.

VII Data Summaries (Cont'd)

Producer's Problems (Q17a, b, & c)

(a) Part-timers: 22 out of 23 craftspeople responding to the survey indicated a wish to become full-time. The prime reasons preventing these respondents from becoming full-time were:

- family responsibilities (9);
- not enough retail outlets (8);
- not enough time (7); and
- lack of capital(7).

(b) Major problems encountered by producers in general are:

- lack of capital (37);
- not enough time (33);
- need for more marketing and business skills (33); and
- family responsibilities (30).

These problems should be compared with the more specific responses to Q24. Although the question about problems being currently encountered was addressed to part-time producers, a number of full-time producers answered it as well.

Cross Tabulation:
Relate the proportion of export sales to the gross sales of the craft business.

Comparing levels of gross sales with respondents who sell 75-100% of production internationally, the following results were obtained.

Of the respondents with a high percentage of international sales:

- 2 or 40% reported gross sales of between $5,000 and $9,999 (1 full-time producer, 1 part-time producer).

- 0% reported gross sales of between $10,000 and $14,999.

VII Data Summaries (Cont'd)

- 0% reported gross sales of between $15,000 and $19,999.
- 1 or 20% reported gross sales of between $20,000 and $29,999 (1 full-time producer).
- 0% reported gross sales of between $30,000 and $49,999.
- 2 or 40% reported gross sales of between $50,000 and $75,000 (full-time producers).

Gross Sales - Full-time Producers (Q18a & b)

Of the full-time producers who responded, 56% reported gross sales of more than $20,000. Of these, 9 producers (17%) show gross sales of between $30,000 and $49,999, and 12 producers (22%) show gross sales of $50,000-74,999 or more. Only 11 producers (20%) have gross sales under $10,000.

The response rate of the 59 full-time producers was 92%. Only 5 did not respond.

Gross Sales - Part-time Producers (Q18a & b)

Gross sales for all responding part-time producers was under $10,000 and 12 (63%) producers had gross sales under $5,000. One part-time producer did not respond.

Net Sales - Full-time Producers

Of the 50 full-time producers who responded, 27 producers (54%) reported net income of $5,000-$9,999, 12 (24%) reported net income between $10,000 and $19,999. 5 producers (10%) reported net income over $20,000. Of these, 2 producers were in the $20,000-$29,999 range, 2 producers were in the $30,000-$49,999 range and 1 producer reported net income in the $50,000-$74,999 range. Only 6 respondents (12%) reported a net income under $5,000. The no response rate was 15% (9 producers).

Net Sales - Part-time Producers

Most part-time producers (14 or 74%) report a net income of less than $5,000, and 9 (48%) report a net income of less than $2,000. 26% show a net income of $5,000-$9,999. 2 part-time producers did not respond.

VII Data Summaries (Cont'd)

Provincial & Non-Provincial Sales (Q18c)

Full-time

Most full-time producers (48 or 84%) indicate half or more of their sales are made in the province, however, 16 (28%) of full-time producers indicate that at least half of their production is sold out of province.

Part-time

Most producers (18 or 90%) sell 51% or more of their production in the province. Four producers (20%) indicate that they sell 51% or more outside the province.

Wholesale & Retail Sales (Q18d)

Full-time Producers - Wholesale Sales

Of the full-time producers who responded, most (82%) wholesale part of their products, and 43% wholesale of half or more. 4 producers (7%) wholesale 100% of their production. There were 10 responding producers (18%) who indicate retail sales only.

Full-time Producers - Retail Sales

Most full-time producers (93%) retail some of their sales and 66% retail 50% or more of their production.

Part-time Producers - Wholesale Sales

70% of part-time producers wholesale some of their production, 30% (6) wholesale 50% or more and one part-time producer wholesales 100% of production.

Part-time Producers - Retail Sales

80% of producers sell 50% or more of their production retail.

VII Data Summaries (Cont'd)

Percent of Family Income Earned from Craft (Q18e)

Full-time Producers

56% of full-time producers earned 76% or more of their income from crafts, but 30% of full-time producers earned less than 25% of family income from crafts.

Part-time Producers

Most part-time producers (80%) earned less than 25% of family income from crafts. 20% earned between 26%-50% of family income from crafts.

Income from Craft Related Activities

Most producers, 94%, earn little or no family income (less than 25%) from craft related activities. The no response rate to this question was 31%.

Retail Price Ranges (Q18f)

Most producers (59%) indicate that consumers favor price under $50.00 and show that 43% of sales are under $25.00. 39% of purchases are made over $75.00, of these 27% are over $100.00 Very little (3%) is sold in the $50.00 to $74.00 range.

Business Growth (Q18g)

The average growth per year for the first three years of the five-year period ranges from 56%-65%. A sharp decline in growth is shown in year four, where growth is shown at 20%. In year five, the average growth per business rose to 32%. The compound annual rate of growth is 43.4%.

Assets, Debts & Equity (Q18h)

Assets of 54% of respondents are below $5,000. However, 30% show assets of $25,000-$40,000 plus. The no response rate was 37%.

VII Data Summaries (Cont'd)

The no response rate to the value of debts (74%) and to the value of equity (42%) make any conclusions to these questions difficult. However, 26 producers show equity of $5,000 or less and 9 producers show equity of $25,000 +.

Employment (Q19a, b)

Almost 1,000 people are employed by 80 producers. They report 191 full-time employees, 102 part-time employees, and 664 cottage industry employees. Five hundred and sixty-nine of the cottage industry employees work 65 hours per month year round.

The no response rate to wages and fringe benefits paid to employees of 65% makes any conclusion difficult. Four producers paid out wages and benefits between $25,000-$50,000, and 4 producers paid out wages and benefits in excess of $50,000. Wages and benefits paid by 13 producers were less than $5,000.

Type of Training and Location at Which Received (Q20a)

Most craftspeople have been self-taught (58/80 respondents), have received beginner skills in crafts (28/80 respondents), or have had experience operating a small business (28/80 respondents). However, (25/80 respondents) had undergraduate training in art college. It should be noted that 27/80 respondents received advanced technical training, of whom 8/80 received it outside of Canada.

Type of Training Desired (Q20b)

The most important areas in which more training was desired were advanced technical training (27 respondents), marketing (28 respondents), and operating a small business (15 respondents).

Required Training and Availability (Q21-23)

The contribution ranked highest by craftspeople as "very important" to their craft skills and knowledge was self-teaching and practice (66/73 respondents). The next most

VII Data Summaries (Cont'd)

important influences were occasional informal contact with other craftspeople (34/73 respondents), and informal courses in continuing education, and workshops (23/74 respondents).

Apprenticeship (35/44 respondents) and self-teaching (35/50 respondents) were highest ranked, as craft training that was beneficial at the initial stages of craft interest, while short-term intensive courses (34/51 respondents) and informal courses (27/44 respondents) were highest ranked as beneficial training at the present time in mid-stream of craft production.

Winter is the best time for most craftspeople to take short-term intensive courses (46/66). However, the majority indicated that the courses were not available to them in Nova Scotia (47/67).

Cross Tabulation:
Level of Education and Gross Sales - 1983

Of the 7 respondents with a high school level of formal education:

- 1 or 14% reported gross sales of between $5,000 and $9,999.
- 0% reported gross sales of between $10,000 and $14,999.
- 0% reported gross sales of between $15,000 and $19,999.
- 1 or 14% reported gross sales of between $20,000 and $29,999.
- 2 or 29% reported gross sales of between $30,000 and $49,999.
- 1 or 14% reported gross sales of between $50,000 and $75,000.
- 2 or 29% did not give their 1983 gross sales total.

Of the 14 respondents with community/technical/art college experience:

VII Data Summaries (Cont'd)

- 8 or 57% reported gross sales of between $5,000 and $9,999.
- 0% reported gross sales of between $10,000 and $14,999.
- 0% reported gross sales of between $15,000 and $19,999.
- 1 or 7% reported gross sales of between $20,000 and $29,999.
- 1 or 7% reported gross sales of between $30,000 and $49,999.
- 2 or 14% reported gross sales of between $50,000 and $75,000.
- 2 or 14% did not give their 1983 gross sales total.

Of the 42 respondents with university undergraduate experience:

- 14 or 33% reported gross sales of between $5,000 and $9,999.
- 6 or 14% reported gross sales of between $10,000 and $14,999.
- 1 or 2% reported gross sales of between $15,000 and $19,999.
- 6 or 14% reported gross sales of between $20,000 and $29,999.
- 4 or 10% reported gross sales of between $30,000 and $49,999.
- 6 or 14% reported gross sales of between $50,000 and $75,000.
- 5 or 12% did not give their 1983 gross sales total.

Of the 12 respondents with post-graduate university experience:

- 5 or 42% reported gross sales of between $5,000 and $9,999.

VII Data Summaries (Cont'd)

- 2 or 17% reported gross sales of between $10,000 and $14,999.
- 3 or 25% reported gross sales of between $15,000 and $19,999.
- 1 or 8% reported gross sales of between $20,000 and $29,999.
- 0% reported gross sales of between $30,000 and $49,999.
- 1 or 8% reported gross sales of between $50,000 and $75,000.

Conclusion: There is evidently no strong correlation between the educational background of the individual craftsperson and the level of gross sales his/her business has attained.

Cross Tabulation:
Relates the educational level (crafts and general) of full-time craftspeople to their stated need for upgrading skills and knowledge.

Three types of additional education appeared to be in greatest demand. These trends included advanced training, marketing and small business operation.

Of the 27 respondents who expresssed a desire for some or additional technical training:

- 1 or 4% had primary schooling only.
- 1 or 4% had some degree of teachers' college experience.
- 17 or 63% had some degree of university undergraduate experience.
- 4 or 15% had some post-graduate university experience.
- 4 or 15% did not list their educational background.

Of the 26 respondents who expressed a desire for some or additional marketing training:

- 1 or 4% had primary schooling only.

VII Data Summaries (Cont'd)

- 3 or 11% had some degree of community, technical or art college experience.
- 1 or 4% had some degree of teachers' college experience.
- 11 or 42% had some degree of university undergraduate experience.
- 3 or 11% had some post-graduate university experience.
- 7 or 27% did not list their educational background.

Of the 22 respondents who expressed a desire for some or additional training in small business operation:

- 1 or 5% had primary schooling only.
- 3 or 14% had some degree of teachers' college experience.
- 9 or 41% had some degree of university undergraduate experience.
- 2 or 9% had some post-graduate university experience.
- 7 or 23% did not list their educational background.

Years in business compared with level of education:

- 2 or 10% had some degree of community, technical or art college experience.
- 1 or 5% had some degree of teachers' college experience.
- 15 or 71% had some degree of university undergraduate experience.
- 3 or 14% had some post-graduate university experience.

Of the 48 respondents who had been in business between 5 - 15 years:

- 1 or 2% had primary schooling only.
- 6 or 13% had high school experience.

VII Data Summaries (Cont'd)

- 5 or 10% had some degree of community, technical or art college experience.
- 3 or 6% had some degree of teachers' college experience.
- 26 or 54% had some degree of university undergraduate experience.
- 6 or 13% had some post-graduate university experience.
- 1 or 2% did not respond.

Of the 11 respondents who had been in business of over 15 years:

- 1 or 9% had high school experience.
- 2 or 18% had some degree of community, technical or art college experience.
- 2 or 18% had some degree of university undergraduate experience.
- 2 or 18% had some post-graduate university experience.
- 4 or 36% did not respond.

Problems (Q24)

Problems encountered in sustaining or expanding the craft business are as follows:

The majority of respondents identified their problems as "somewhat serious" rather than "very serious". However, lack of access to capital (21), lack of a competent labor pool (13), and competition from imported industrial products (12) were listed as "very serious".

Listed as somewhat serious were "insufficient outlets" (44), "lack of marketing/business skills" and "lack of design skills" (40 for each).

When all problems listed as "very serious" or "somewhat serious" are added together, the following result emerged:

VII Data Summaries (Cont'd)

insufficient market outlets (54); lack of access to capital (49); lack of marketing/business skills (48); lack of competent labor pool (48); competition from other domestic craft products (43); and competition from imported craft products (43).

Cross Tabulation:
Comparison of problems that are very serious in sustaining or expanding your craft business with full-time and part-time producer responses.

PROBLEMS	PERCENTAGE OF RESPONSES FULL-TIME CRAFTSPEOPLE	PART-TIME CRAFTSPEOPLE
Lack of access to capital	27%	26%
Lack of work facilities	20%	22%
Insufficient market outlets	11%	17%
Competition from domestic industrial products	11%	9%
Competition from imported industrial products	20%	4%
Competition from other domestic craft products	5%	9%
Competition from imported craft products	9%	13%
Lack of marketing/business skills	9%	4%
Lack of competent labour pool	21%	17%
Lack of design skills	4%	0%
Lack of production design skills	5%	0%

VII Data Summaries (Cont'd)

Workshop Facilities (Q25)

The majority of facilities were reserved exclusively for crafts, but were located in the home (42). A considerable majority of respondents worked in facilities not shared by others (61).

Sales (Q26)

The majority sell locally and provincially (60 each, 86%), or nationally (38 or 54%), and do so through a combination of methods:

Through own workshop/retail outlets and retail fairs (36). Though only 10 sell at retail fairs alone, 46 sell at retail fairs as part of their regular marketing strategy. Forty-three (63%) respondents indicated that less than 30% of sales took place in July and August. Four (5%) indicated that 75-100% sales took place in these months, and six (9%) recorded no sales during these months.

Cross Tabulation: What is the impact of tourism sales on the full-time craftsperson?

Using July and August sales percentage as an indicator of tourism impact:

Of the 59 full-time craftspeople:

- 20 or 52% reported between 0 - 25% of total yearly sales in July and August.
- 15 or 27% reported between 26 - 50% of total yearly sales in July and August.
- 0 reported between 51 - 75% of total yearly sales in July and August.
- 2 or 4% reported between 76 - 100% of total yearly sales in July and August.
- 13 or 22% did not give their July and August sales percentage.

VII Data Summaries (Cont'd)

Conclusion: The majority of full-time craftspeople do not rely on July and August sales to sustain their businesses. The same conclusion holds true for part-time craftspeople, where 35% reported a total July and August sales percentage of between 0 and 25%.

Assistance (Q27)

Forty-nine producers received assistance either provincially, federally or from private souces; only 2 recipients were part-time producers. All 49 producers received provincial assistance in the form of grants and two received loans. However, 11 producers also received federal grant assistance and 3 received federal loans, and one received assistance from private sources. The assistance generated 62 full-time positions, 19 part-time positions and employment for 230 in the cottage industry.

Tools and Materials (Q28a, b, & c)

Seventy-five of 80 respondents answered the question indicating that the source of their particular material was Nova Scotian. Seventy-seven of 80 responded that their source was non-Nova Scotia.

The most popular materials were Fibre/Fabric (7 responded that their source was Nova Scotia, 18 indicated non-Nova Scotian).

Clay & Glazes (8 Nova Scotia, 9 non-Nova Scotian).

Accessories (11 Nova Scotia, 5 non-Nova Scotian).

Packaging (17 Nova Scotia, 5 non-Nova Scotian).

Question 28e

The majority of purchases were done by wholesale buying (2:1) with 22 respondents indicating they purchased Fibre/ Fabric this way, Packaging = 13, Retail = 12, and Clay & Glazes and Leather = 10. (See data Summaries for number of producers in each medium page 40).

VII Data Summaries (Cont'd)

There was one exception in "Leather", 16 respondents indicated they purchased their material retail compared to 10 who indicated wholesale.

Question 29a & b

Seventy-seven respondents out of 80 indicated that they purchased some material outside Nova Scotia. 18 out of 39 respondents indicate the cost of imported material was between $1,000- $10,000 in 1983. The high no response rate of 51% makes any conclusion difficult.

Question 30

63 respondents indicated that the material they used must be purchased outside the province because it either isn't made here (47/63) or not made in the quantity they need (12/63).

Question 31

Ten of 25 respondents indicated the material (domestic or imported) they had difficulty in getting was not available. Fifty-five of 80 did not respond to the question.

Question 32

Seventy-four percent (49/66 respondents) indicated that the value of the major tools they own are less than $10,000 area. Ninety-two percent (53/57 respondents) indicated their accessory tools are in the same range.

Question 34

Eighty-three percent (47/57 respondents) use imported tools because they are not made in Nova Scotia in any form.

Thirty-two percent (26/80 respondents) did not respond to the question.

VII Data Summaries (Cont'd)

Question 35

Seventy-three percent (59/80 respondents) did not respond to this question regarding "difficulty in obtaining domestic and/or imported tools", so no conclusions can be drawn from this data.

Question 36

71/73 indicated that they source wholesale materials from wholesalers (43/73) and from manufacturers (28/73). Materials are also sourced at the retail level. The ratio of responses of wholesales to retail sourcing of material is 2:1.

VIII Appendix

1. Highland Craftpoint - a Model

Highland Craftpoint receives funding from the Scottish Development Agency, and from the Highlands and Islands Development Board. It has a staff of over 20, studio and exhibition facilities and is actively engaged in promotion and marketing projects. Although primarily a service organization, it provides financial assistance in the form of grants and loans. The organization's energies are directed towards training, development and marketing.

Training is undertaken through courses and workshops, and through financial assistance to companies for training.

Marketing is undertaken through participation in 6 or 7 international and national craft fairs, where orders are taken directly, and through the Trade Promotion Centre, where goods are on display. Three hundred and twenty-seven buyer contacts were made at the Trade Promotion Centre in 1985-86 (78 of these were personal visits by North American buyers). The annual report stresses the importance of the combination of sustained U.S. market presence and the existence of the Trade Promotion Centre in Beauly, Scotland.

Development is undertaken by financial assistance, and by active intervention as a catalyst by Highland Craftpoint. For example, having been contacted by a buyer with a need for matched ceramic bathroom accessories (soap dishes, toothbrush holders, etc.) in a certain design, Highland Craftpoint identified a Scottish ceramic producer, assisted with product prototype development, and obtained a large order. Further assistance, technical and financial, resulted in the expected production of 300,000 units in the first full year.

The organization stresses that it is primarily a service-based, rather than a funding, organization; it makes contacts, developing ideas with clients, and matching and developing producer capability according to market-led trends. Highland Craftpoint involvement even extends to assisting with the design and production of intermediate technology for appropriate scale production methods, flexibility marks the approach.

VIII Appendix (Cont'd)

1. Highland Craftpoint - a Model (Cont'd)

A total of 754 separate businesses were dealt with in 1985-86, representing 29.5% of the total client base of 2,554 businesses. Funding for Highland Craftpoint is £70,787 ($1,401,574) grant and £63,510 ($127,000) earned income.

Estimated turnover for the sector is £38.8 million ($77.6 million) with employment of 11,000-12,000 full-time, part-time and seasonal.

Registered businesses have increased from 1,500 to 2,300 in the first 8 years of Highland Craftpoint's existance.

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

1. (a) Place a check beside all activities that describe your participation in craft production in 1983. (Check as many as possible.)

as a full-time occupation _____

as a part-time occupation _____

(b) If you were involved in 1983 in craft production as full-time or part-time occupation, were you a: (Check as many as applicable.)

teacher of crafts ____

practising craftsperson ____

other (Administrator of a business that makes crafts; ____
(Retailer/Seller of crafts; ____
(Wholesaler; ____
(Supplier of craft materials. ____

2. (a) In what crafts are you active, for example; weaving, pottery, goldsmithing?

_____ _____

_____ _____

_____ _____

_____ _____

_____ _____

(b) If you have listed more than one craft, which <u>one</u> do you spend most of your time doing?

_____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

3. Why did you first become interested in crafts? (Check the one most important reason.)

for leisure	_____	to earn extra money	_____
for therapy	_____	for self enrichment	_____
to make a living	_____	other	_____

4. How did you first become interested in crafts? (Check the one most important influence.)

friends	_____	craftspersons	_____
family	_____	books	_____
the media (T.V. etc.)	_____	fairs, exhibitions	_____
school courses	_____	other	_____

5. How many years have you been a craftsperson?

- as a hobby? _____
- as a business? _____

6. Please indicate under the following headings, the craft articles you usually make.

household objects: _____
(e.g. quilts, toys, furniture, pottery, etc.)

clothing: _____
(e.g. scarves, etc.)

personal accessories: _____
(e.g. jewellery, purses, etc.)

non-made up products: _____
(e.g. spun wool, fabric yardage, etc.)

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

7. Do any of your designs or techniques reflect a particular cultural heritage or ethnic tradition?

yes _____ Which cultural or ethnic tradition?

no _____ _____

don't know _____

8. (a) Where were you born? If born in Canada, state the province or territory where you were born. If born outside Canada, state your country of birth.

Province or Country _____

(b) How long have you lived in:

(a) Nova Scotia? _____

(b) Canada? _____

9. Please indicate:

(a) the age range you fall into:

15 - 30 _____ 31 - 45 _____

46 - 60 _____ 61 + _____

(b) sex: M _____ F _____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

10. Please indicate under A - the size of the community in which you live AND under B - the size of the next largest community within 25 miles of your residence.

	A LIVE IN	B LIVE WITHIN 25 MILES OF
less than 200	_____	_____
1,000 - 4,999	_____	_____
5,000 - 9,999	_____	_____
10,000 - 25,000	_____	_____
over 25,000	_____	_____

11. (a) Does your community have facilities suitable for training purposes within a 25 mile radius?

yes _____ no _____

Can they be used?

yes _____ no _____

workshop(s) space only _____

equipped workshop(s) _____

no facilities at all (GO TO QUESTION #12) _____

don't know (GO TO QUESTION #12) _____

(b) If craft facilities are provided by your community, how often do you use them?

regularly _____

occasionally _____

never _____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

11. (Cont'd)

(c) If community facilities for crafts are available and you don't use them regularly, why not? (Check as many as possible)

too expensive for me _____
inconvenient hours for me _____
too far from home _____
too great a demand on existing facilities _____
my own facilities are sufficient _____

12. (a) Please check and specify all types of craft associations you belong to:

local _____ _____
provincial _____ _____
national _____ _____
national other than Canada _____ _____
none now, and never have belonged _____ _____
none now, but used to belong _____ _____
none now, but wish to belong _____ _____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

12. Cont'd

(b) If you belong, state why.

_____

_____

_____

If you do not belong, state why.

_____

_____

_____

(c) If there is no national association based on your craft, would you join if one was set up?

yes _____ no _____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

13. (a) Which of the following services do you feel are important for crafts associations to offer? (For each service, check important or not important under A.)

(b) For each service considered important in A, check under B the type of association(s) that you think should be involved in this service. (Check as many as possible.)

	A		B ASSOCIATIONS		
	IMPORTANT	NOT IMPORTANT	LOCAL	PROV.	NAT.
Information on activities in the craft world	___	___	___	___	___
Provision of opportunities for training & development	___	___	___	___	___
Provision of opportunities to exchange ideas with other craftspersons	___	___	___	___	___
Provision of group insurance/other benefits	___	___	___	___	___
Provision of marketing opportunities/sales outlets/ wholesale shows/craft fairs	___	___	___	___	___
Information/advice on marketing and other business activities	___	___	___	___	___
Information/advice on taxation tariffs, etc.	___	___	___	___	___
Overcome isolation of living in country areas	___	___	___	___	___
Information on new products and trends	___	___	___	___	___

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

14. (a) Which of the following activities do you feel are important for crafts associations to sponsor? (For each activity check important or not important under A).

(b) For each activity considered important or not important in A, check under B the type of association(s) that you think should be involved in this activity. (Check as many as possible.)

	A		B ASSOCIATIONS		
	IMPORTANT	NOT IMPORTANT	LOCAL	PROV.	NAT.
Promotion standards	___	___	___	___	___
Sponsoring visits by international craftspersons	___	___	___	___	___
Educating/stimulating public interest in crafts	___	___	___	___	___
Helping to form cooperatives for buying supplies or producing crafts	___	___	___	___	___
Assistance in marketing	___	___	___	___	___
Representing craftspersons to government	___	___	___	___	___
Increasing business and industry awareness of crafts potential	___	___	___	___	___
Sponsoring workshops and seminars	___	___	___	___	___
Assisting in the formation of shared production and selling centres	___	___	___	___	___

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

15. Listed below are a number of problems or needs that may face craftspersons in Nova Scotia. For each problem/need listed, indicate whether you consider the problem to be very serious, somewhat serious, not very serious, or not a problem at all to you.

	VERY SERIOUS	SOMEWHAT SERIOUS	NOT VERY SERIOUS	NOT A PROBLEM	DON'T KNOW
Unavailability of equipment and materials	___	___	___	___	___
Lack of full-time accredited courses for professional craftspersons	___	___	___	___	___
Insufficient or inadequate business management courses for craftspersons	___	___	___	___	___
Insufficient funds for further training	___	___	___	___	___
Insufficient workshop or studio space	___	___	___	___	___
Indiscriminate use of the word craft	___	___	___	___	___
No nationally recognized professional standards	___	___	___	___	___
Problems with insurance	___	___	___	___	___
Insufficient publicity for crafts	___	___	___	___	___
Insufficient trade fairs	___	___	___	___	___
No major/central marketing outlet	___	___	___	___	___
Lack of opportunities for apprenticeship training	___	___	___	___	___

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

15. Cont'd

	VERY SERIOUS	SOMEWHAT SERIOUS	NOT VERY SERIOUS	NOT A PROBLEM	DON'T KNOW
Insufficient communication between craftspersons	___	___	___	___	___
Insufficient awards for merit	___	___	___	___	___
Local regulations too restrictive	___	___	___	___	___
Lack of special workshops/ courses for advanced studies/ awareness	___	___	___	___	___
Isolation causing lack of information on trends, marketability/market opportunities	___	___	___	___	___
Lack of libraries with literature related to the craft industry	___	___	___	___	___
Other	___	___	___	___	___

Please specify

_____

_____

Please comment on the above listed under the column "Very Serious"

_____

_____

_____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

16. (a) Various government services can be or are offered to craftspeople. Indicate the level of importance for the types of service below. Indicate also the level of government which should be involved.

	VERY IMPORTANT	SOMEWHAT IMPORTANT	NOT VERY IMPORTANT	NOT A PROBLEM	DON'T KNOW	MUN.	PROV.	FED.
Grants & loans	___	___	___	___	___	___	___	___
Marketing assistance	___	___	___	___	___	___	___	___
Promotion	___	___	___	___	___	___	___	___
Training facilities	___	___	___	___	___	___	___	___
Support craft associations	___	___	___	___	___	___	___	___
Copyright design protection	___	___	___	___	___	___	___	___
Training	___	___	___	___	___	___	___	___
Research & development:								
- product development	___	___	___	___	___	___	___	___
- process innovation	___	___	___	___	___	___	___	___
- systems design	___	___	___	___	___	___	___	___
Consultant services	___	___	___	___	___	___	___	___
Other	___	___	___	___	___	___	___	___

Please specify

_____

_____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

16. (b) Do you have any problems associated with government. Indicate the importance of that problem.

	VERY IMPORTANT	SOMEWHAT IMPORTANT	NOT VERY IMPORTANT	NOT A PROBLEM	DON'T KNOW	MUN.	PROV.	FED.
Lack of policies for craft	___	___	___	___	___	___	___	___
Difficulty with paperwork	___	___	___	___	___	___	___	___
Customs	___	___	___	___	___	___	___	___
Taxation	___	___	___	___	___	___	___	___
Other	___	___	___	___	___	___	___	___

Please specify

_____

_____

Comments: _____

_____

_____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

17. (a) Are you engaged full-time in producing crafts for sale?

yes _____ no _____

(b) Would you like to become a full-time craftsperson?

yes _____ no _____ don't know _____

(c) Please indicate all other problems facing you. (Check the appropriate boxes under A.)

Are these problems preventing you from becoming a full-time craftsperson? (Check the appropriate boxes in B.) Check as many as applicable.

	A	B
Family responsibilities	___	___
Not enough retail outlets nearby	___	___
Not enough time	___	___
Lack of capital	___	___
Need more marketing/business skills	___	___
Need to improve craft skills	___	___
Materials too expensive	___	___
Market in general too small for my craft	___	___
Other	___	___

Please specify

_____

_____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

18. (a) Please indicate your gross sales from craft production in 1983.

$ 5,000 - $ 9,999	____
10,000 - 14,999	____
15,000 - 19,999	____
20,000 - 29,999	____
30,000 - 49,999	____
50,000 - 74,999	____

Other (Please specify)

_____

(b) Please indicate your net business income from crafts in 1983.

$ 5,000 - $ 9,999	____
10,000 - 14,999	____
15,000 - 19,999	____
20,000 - 29,999	____
30,000 - 49,999	____
50,000 - 74,999	____

Other (Please specify)

_____

(c) Please indicate what percent of your sales were.

Provincial _____% Non-provincial _____% in 1983

(d) Please indicate what percent of your sales were.

Wholesale _____% Retail _____% in 1983.

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

18. (Cont'd)

(e) What percent of your family income was earned from the production of crafts in 1983?

75% - 100%

50% - 74%

25% - 49%

less than 25%

From craft related activities, i.e. consulting, teaching?

75% - 100%

50% - 74%

25% - 49%

less than 25%

(f) What percentage of sales are units in retail price range of:

1	-	2.49	_____%
2.50	-	4.99	_____%
5.00	-	7.49	_____%
7.50	-	9.99	_____%
10.00	-	14.99	_____%
15.00	-	19.99	_____%
20.00	-	29.99	_____%
30.00	-	49.99	_____%
50.00	-	99.99	_____%
100.00 or above			_____%

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

18. (Cont'd)

(g) Business growth - What percent did your gross sales grow (shrink) in the last?

(up to 5) _____ years _____%?

(h) Capital Profile - What is the total value of your:

assets _____

debts _____

total equity _____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

19. (a) Is craft production a full-time or a part-time occupation? _____

(b) How many people do you directly employ, including yourself?

	FULL-TIME	PART-TIME	*PERSON YEARS	WAGES AND FRINGE BENEFITS
i owner/manager	____	____	____	____
ii craft producer	____	____	____	____
iii craft assistant	____	____	____	____
iv apprentice	____	____	____	____
v accountant/ bookkeeper	____	____	____	____
vi sales staff	____	____	____	____
vii cottage industry	____	____	____	____
ix other	____	____	____	____

Is yours a cottage industry, that is do you "farm out" work to people who usually produce part-time in their own home?

_____

For how many people do you provide such part-time work:

	NUMBER OF PEOPLE	*PERSON YEARS	WAGES AND FRINGE BENEFITS
During the peak production season	____	____	____
During the slow production season	____	____	____

*Hours per week and weeks per year for each person

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 1 GENERAL

19. (Cont'd)

(c) Indicate the percent sourced from Nova Scotia distributors and manufacturers in A and the percent imported from outside Nova Scotia or from foreign sources in B. Please indicate your craft expenses for each category below.

	A N.S. DISTR. & MFG.	B OUTSIDE N.S. OR FOREIGN)	
Building - Occupancy, i.e.rent/leasehold/ depreciation	____%	____%	$____
Materials/Small tools	____%	____%	$____
Salaries/Labour	____%	____%	$____
Transportation/Freight	____%	____%	$____
Utilities	____%	____%	$____
Promotion/Graphics/ Advertising	____%	____%	$____
Booth Fees	____%	____%	$____
Administration	____%	____%	$____
Other (Specify)	____%	____%	$____
_____			
_____			
Total gross Expenses in 1983	____%	____%	$____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 2 CRAFT TRAINING

20. (a) What type of training do you have, and where did you receive it? (Check the appropriate boxes under A.)

(b) What type of training would you like or would you like more of? (Check the appropriate boxes under B.)

	A IN CANADA	A OUTSIDE CANADA TIME & PLACE	B WOULD LIKE OR WOULD LIKE MORE OF
Self-taught	___	___	___
Beginner skills in crafts i.e. night school	___	___	___
Undergrad in College of Arts	___	___	___
Advanced technical training in a) your craft	___	___	___
b) related areas (e.g. design, graphics, etc.) Specify: _____	___	___	___
Marketing	___	___	___
Operating a small business	___	___	___
Teacher training	___	___	___

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 2

CRAFT TRAINING

21. How important a contribution do you feel the following made to your craft skills and knowledge? (Check one box on each line.)

	VERY IMPORTANT	SOMEWHAT IMPORTANT	NOT VERY IMPORTANT	NOT APPLICABLE
Full-time credit courses in university, art or community college, etc.	___	___	___	___
Part-time credit courses in university, art school, etc.	___	___	___	___
Short-term intensive courses at summer schools	___	___	___	___
Informal courses in continuing education, workshops, etc.	___	___	___	___
Private studies with tuition	___	___	___	___
Apprenticeship	___	___	___	___
Studio assistant	___	___	___	___
Occasional informal contact with other craftspersons	___	___	___	___
Self-teaching and practice	___	___	___	___

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 2 CRAFT TRAINING

22. (a) Which two types of craft training do you consider most beneficial at

i the initial stages of your craft interest; (Check A.)

ii at the present time - in mid-stream of your craft production? (Check B)

	A	B
Full-time credit courses (art school or college, community college, technical school)	____	____
Part-time credit courses in university, art school, etc.	____	____
Short-term intensive courses		
- summer schools	____	____
- weekend seminars	____	____
- spring/fall seminars	____	____
Informal courses (e.g. continuing education, workshops, etc.)	____	____
Private studies with tuition	____	____
Apprenticeship	____	____
Self-teaching	____	____

If short term intensive courses are available, what time of year would be best for you?

_____

(b) Are these courses available to you in Nova Scotia?

Yes ____ No ____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 2 CRAFT TRAINING

23. Please check the level(s) of formal education you have had.

No formal education	____	Some teachers' college	____
Some primary school	____	Completed teachers' college	____
Completed primary school	____	Some university	____
Some secondary/high school	____	Completed university (undergraduate degree)	____
Completed secondary/high school	____	Some post-graduate university	____
Some community/technical/ art college	____	Completed post-graduate university (MA, Phd., etc.)	____
Completed community/ technical, art college	____	Other post-secondary	____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 3 SALES, FACILITIES AND FINANCING

24. Listed below are some problems which could be encountered in sustaining or expanding your craft business. For each mentioned, please indicate if this is a serious problem for you, somewhat serious, not very serious, or if you do not consider it to be a problem.

	VERY SERIOUS	SOMEWHAT SERIOUS	NOT VERY SERIOUS	NOT A PROBLEM
Lack of access to capital for:				
Marketing Campaign	___	___	___	___
Materials	___	___	___	___
Tools & Equipment	___	___	___	___
Property	___	___	___	___
Product Development	___	___	___	___
Lack of work facilities	___	___	___	___
Insufficient market outlets	___	___	___	___
Competition from domestic industrial products	___	___	___	___
Competition from imported industrial products	___	___	___	___
Competition from other domestic craft products	___	___	___	___
Competition from imported crafts products	___	___	___	___
Lack of marketing/business skill	___	___	___	___
Lack of competent labour pool	___	___	___	___
Lack of design skills	___	___	___	___
Lack of production design skills	___	___	___	___
Other	___	___	___	___

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 3 SALES, FACILITIES AND FINANCING

24. Cont'd

Identify and describe the most serious problems.

_____

_____

_____

25. (a) Is your main workshop area: (Check one box only.)

Part of your home, but used exclusively for crafts ___

Part of your home, but not used exclusively for crafts ___

Away from your home, but owned or rented by you ___

Away from your home, but provided by the community ___

(b) Are your workshop facilities used:

by you alone? ___

shared with others? ___

(c) What is the size of your workshop area in square feet? _____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 3 SALES, FACILITIES AND FINANCING

26. (a) **What percent of your craft do you sell?**

Locally (within 25 miles of your workshop)	____	From your own workshop	____
Provincially (outside local area)	____	Through retail outlets (not trade shows)	____
Nationally (excluding Nova Scotia)	____	At craft fairs (retail)	____
Internationally (Name country)	____	At wholesale craft trade shows	____
_____		Through distributors	____
_____		Through agents	____
		Other	____

(b) **What is your seasonal distribution of sales?**

_____

(c) **What is your percentage of sales in July and August?**

_____

27. (a) **Did you receive financial assistance for your craftwork in the last ten years?**

Yes ____ No ____

27. (b) **If "Yes", please give amounts.**

i capital project-type grants _____

ii marketing assistance _____

iii self-training _____

iv employee training _____

full-time ____

part-time ____

v product development _____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 3 SALES, FACILITIES AND FINANCING

27. (Cont'd)

(c) What were the source and dates of the assistance?

Provincial	Loan	19____, 19____
	Grant	19____, 19____
Federal	Loan	19____, 19____
	Grant	19____, 19____
Other	Loan	19____, 19____
	Grant	19____, 19____

(d) Did the assistance increase employment?

No ____ Yes ____ By how many? ____

Full-time ____ Part-time ____ *Person years ____

In what capacity?

	FULL-TIME	PART-TIME	* TOTAL NUMBER OF PERSON YEARS
i craft producer			
ii craft assistant			
iii apprentice			
iv accountant/bookkeeper			
v sales staff			
vi secretary			
vii cottage industry			
viii other			

*Hours per week and weeks per year for each person.

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 3 SALES, FACILITIES AND FINANCING

27. (Cont'd)

(e) By what percent did assistance increase?

a) Production/Volume ____% $_____

b) Gross Sales ____% $_____

c) Net Business Income ____% $_____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 4 TOOLS AND MATERIALS

28. (a) Please indicate below the materials you used in 1983 in your crafts. (Check the appropriate boxes under A.)

(b) For each material used, how much did you spend on this material in 1983. (Write in under B.)

(c) For each material used, indicate whether your source was in Nova Scotia (N.S.). (Check the appropriate boxes under C.)

(d) For each material used, indicate whether your source was not in Nova Scotia (Not N.S.). (Check the appropriate boxes under D.)

(e) For each material used, indicate whether your source was Retail (R) or Wholesale (W). (Check the appropriate boxes under E.)

MATERIAL	A AMOUNT USED	B TOTAL APPROX. COST IN 1983	C N.S.	D NOT N.S.	E R or W
Clay and glazes	_____	$_____	___	___	___
Glass	_____	$_____	___	___	___
Fibre/fabric	_____	$_____	___	___	___
Leather	_____	$_____	___	___	___
Metal (base or precious)	_____	$_____	___	___	___
Stone (precious or semi-precious)	_____	$_____	___	___	___
Candles (wax)	_____	$_____	___	___	___
Wood	_____	$_____	___	___	___
Enamels	_____	$_____	___	___	___
Other chemicals (dyes, etc.)	_____	$_____	___	___	___
Accessories	_____	$_____	___	___	___
Packaging	_____	$_____	___	___	___
Other	_____	$_____	___	___	___

Please specify

_____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 4 TOOLS AND MATERIALS

29. (a) Please list below those major materials you used in your craft which were imported in 1983 by you or your supplier (i.e. materials on which no major processing is done in Canada). Write in below - be specific. (e.g. copper foil, alpaca wool)

_____

_____

(b) For each imported material (i.e. produced outside Nova Scotia), what was the province or county of origin and the approximate total cost?

	A MATERIAL	B COUNTRY OR PROVINCE OF ORIGIN	APPROX. COST IN 1983
1.	_____	_____	$_____
2.	_____	_____	$_____
3.	_____	_____	$_____
4.	_____	_____	$_____
5.	_____	_____	$_____

If no materials imported ____ (GO TO QUESTION #31).

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 4 TOOLS AND MATERIALS

30. Why did you use imported materials in 1983? (For each imported material mentioned in question 29, check as many boxes as applicable.)

MATERIAL	#1	#2	#3	#4	#5
Not made in Nova Scotia in any form	___	___	___	___	___
Made in Nova Scotia, but not the quality I need	___	___	___	___	___
Made in Nova Scotia, but cheaper from elsewhere	___	___	___	___	___
Made in Nova Scotia, but I have difficulty with supply	___	___	___	___	___
No particular reason/ don't know	___	___	___	___	___

Please comment: _____

_____

_____

31. If you had difficulty in obtaining domestic (Nova Scotia) or imported (outside of Nova Scotia) materials in 1983, please indicate the reasons. (Check as many as possible.)

Not available ___
Not available in quantities needed ___
Not available in quality needed ___
Difficulty in locating supplies ___
Slow or late delivery ___
Difficulty in getting federal sales tax rebate/exemption ___
No difficulties encountered ___

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 4 TOOLS AND MATERIALS

31. Cont'd

Other - please list

_____

_____

Identify your greatest difficulties.

_____

_____

32. **What is the approximate replacement value of the craft <u>tools</u> you own?**

Major tools (e.g. loom, kiln, etc.) $_____

Accessory tools (e.g. chisels, etc.) $_____

33. **Please list your <u>major</u> tools which are imported (from outside of Nova Scotia) by you or your supplier, giving the province or country of origin and replacement value. Be specific (e.g. inkle loom, annealing kiln, etc.).**

	TOOL	NO. OF UNITS	COUNTRY OF ORIGIN FOR EACH UNIT	TOOL REPLACEMENT VALUE
1.	_____	_____	_____	_____
2.	_____	_____	_____	_____
3.	_____	_____	_____	_____
4.	_____	_____	_____	_____
5.	_____	_____	_____	_____

If no tools imported _____ (GO TO QUESTION #35).

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 4 TOOLS AND MATERIALS

34. Why do you use imported tools? (For each imported TOOL mentioned in question 33, check as many boxes as applicable.)

MATERIAL	#1	#2	#3	#4	#5
Not made in Nova Scotia in any form	___	___	___	___	___
Made in Nova Scotia, but not the quality I need	___	___	___	___	___
Made in Nova Scotia, but cheaper from elsewhere	___	___	___	___	___
Made in Nova Scotia, but I have difficulty obtaining them	___	___	___	___	___
No particular reason/ don't know	___	___	___	___	___

35. If you had difficulty in obtaining domestic and/or imported tools, please indicate the reasons. (Check as many as applicable.)

Not the quality I needed ___
Difficulty in locating supplies ___
Slow/late delivery ___
Difficulty in getting customs exemptions ___
No difficulties encountered ___

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 4 TOOLS AND MATERIALS

36. **What are the main sources of your tools and materials? (Check W for wholesale and R for retail where applicable.)**

	W	R
Manufacturers	____	____
Wholesalers	____	____
Hobby shops	____	____
Other retailers	____	____
Import them myself	____	____
Collect or find them myself	____	____
Make or modify them or have them made	____	____

NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY

PART 5 YOUR COMMENTS AND REACTIONS

37. What areas/problems/needs are of concern to you? Have they been addressed in this questionnaire? If not, explain in detail.

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

DEMOGRAPHICS

1. (a)

PARTICIPATION	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Full-time Occupation	59	71%
Part-time Occupation	20	29%
TOTAL	79	100%

No Response 1 (1%)

2. (a & b)

CRAFT	RESPONSES	PERCENTAGE OF TOTAL
Pottery	18	23%
Spinning/Knitting/Weaving	19	24%
Pewterer	1	1%
Jeweller	4	5%
Paper products	1	1%
Goldsmithing	4	5%
Sewing Sheepskin	2	2%
Batik	1	1%
Crocheting	2	2%
Woodwork	5	6%
Leather	3	4%
Furniture Making	2	2%
Quilting	1	1%
Wax	2	2%
Stained Glass	4	5%

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

2. (a & b) (Cont't)

CRAFT	RESPONSES	PERCENTAGE OF TOTAL
Doll Making	1	1%
Textile Sewing	2	2%
Screen Printing	1	1%
Glass Blowing	1	1%
Rug Hooking	1	1%
Blacksmithing	3	4%
Other	2	2%
TOTAL	80	100%

5.

YEARS AS A CRAFTSPERSON AS A HOBBY	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
0 - 5	17	34%
5 - 15	15	30%
15 +	18	36%
TOTAL	50	100%
No Response 30 (38%)		

AS A BUSINESS	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
0 - 5	21	26%
5 - 15	48	60%
15 +	11	14%
TOTAL	80	100%
No Response 0		

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

6.

CRAFT CATEGORY	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Household Objects	43	55%
Clothing	16	20%
Personal Accessories	9	11%
Non Made-up Products	1	1%
Combination of Categories	10	13%
TOTAL	79	100%

No Response 1 (1%)

8. (a)

PLACE OF BIRTH	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Nova Scotia	24	31%
New Brunswick	5	7%
Newfoundland	1	1%
Quebec	5	7%
Ontario	10	13%
Manitoba	1	1%
Saskatchewan	2	3%
British Columbia	4	5%
U.S.A.	12	15%
U.K.	8	10%
Other	5	7%
TOTAL	77	100%

No Response 3 (4%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

8. (b)

YEARS LIVED IN CANADA	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
0 - 10	7	9%
11 - 20	14	19%
21 - 50	8	11%
Whole Life	45	61%
TOTAL	74	100%
No Response 6 (7%)		

YEARS LIVED IN NOVA SCOTIA	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
0 - 10	18	25%
11 - 20	19	26%
21 - 50	17	24%
Whole Life	18	25%
TOTAL	72	100%
No Response 8 (10%)		

9. (a)

AGE	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
15 - 30	11	14%
31 - 45	45	59%
46 - 60	18	24%
61 +	2	3%
TOTAL	76	100%
No Response 4 (5%)		

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

9. (b)

SEX	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Male	26	37%
Female	45	63%
TOTAL	71	100%

No Response 9 (11%)

12. (a)

CRAFT ASSOCIATION MEMBERSHIP	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Local	5	7%
Provincial	37	53%
National	0	0%
International	0	0%
Local & Provincial	15	21%
Provincial & International	2	3%
Provincial & National	11	16%
TOTAL	70	100%

No Response 10 (13%)

23.

LEVEL OF FORMAL EDUCATION	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
No Formal Education	1	1%
Primary School	1	1%
High School	7	9%

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

23. (Cont'd)

LEVEL OF FORMAL EDUCATION	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Community/Technical/Art College	14	18%
Teachers' College	2	3%
University (Undergrad.)	42	53%
University (Post-Grad.)	12	15%
TOTAL	79	100%

No Response 1 (1%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

QUESTIONS AND RESPONSES

PART 1 GENERAL

1. (a) Describe your participation in craft production in 1983.

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Full-time Occupation	59	75%
Part-time Occupation	20	25%
TOTAL	79	100%

No Response 1 (1%)

(b) If you were involved in craft production as a full-time or a part-time occupation, were you a:

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Teacher of Crafts	2	2%
Practising Craftsperson	44	55%
Other (Administrator of a (business that makes (crafts	34	43%
TOTAL	80	100%

No Response 0

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

2. (a & b)

In what craft are you active and spend most of your time?

CRAFT	RESPONSES	PERCENTAGE OF TOTAL
Pottery	18	23%
Spinning/Knitting/Weaving	19	24%
Pewterer	1	1%
Jeweller	4	5%
Paper Products	1	1%
Goldsmithing	4	5%
Sewing Sheepskin	2	2%
Batik	1	1%
Crocheting	2	2%
Woodwork	5	6%
Leather	3	4%
Furniture Making	2	2%
Quilting	1	1%
Wax	2	2%
Stained Glass	4	5%
Doll Making	1	1%
Textile Sewing	2	2%
Screen Printing	1	1%
Glass Blowing	1	1%
Rug Hooking	1	1%
Blacksmithing	3	4%
Other	2	2%
TOTAL	80	100%

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 1(a)

CRAFT MEDIUM	DISTRIBUTION OF PRODUCERS IN VARIOUS MEDIUMS FULL-TIME # OF RESPONSES	FULL-TIME % OF TOTAL PRODUCERS	PART-TIME # OF RESPONSES	PART-TIME % OF TOTAL PRODUCERS	TOTAL FULL-TIME AND PART-TIME IN EACH # OF RESPONSES	% PER MEDIUM
Clay	11	19%	7	33%	18	22%
Fibre (knit, spin, weave	13	22%	6	28%	19	24%
Fibre (other)	6	10%	1	5%	7	9%
Leather	4	7%	1	5%	5	6%
Glass	4	7%	1	5%	5	6%
Metal	4	7%	0	0%	4	5%
Wood	6	10%	1	5%	7	9%
Jewellery	6	10%	2	9.5%	8	10%
Other	5	8%	2	9.5%	7	9%
TOTAL	59	100%	21	100%	80	100%

i.e. of 59 full-time producers, 19% (11 producers) work in clay; 22% (13 producers) work in fibre, etc.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 1(b)

Comparison of Full-time and Part-time Participation for a Medium

CRAFT MEDIUM	TOTAL FULL-TIME AND PART-TIME PARTICIPATION IN EACH MEDIUM	FULL-TIME		PART-TIME	
		# OF RESPONSES	% OF TOTAL PRODUCERS	# OF RESPONSES	% PER MEDIUM
Clay	18	11	61%	7	39%
Fibre (knit, spin, weave	19	13	68%	6	32%
Fibre (other)	7	6	86%	1	14%
Leather	5	4	80%	1	20%
Glass	5	4	80%	1	20%
Metal	4	4	100%	0	0%
Wood	7	6	86%	1	14%
Jewellery	8	6	75%	2	25%
Other	7	5	86%	2	14%
TOTAL	80	59		21	

i.e. in clay, 61% are full-time producers and 39% are part-time producers.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

3. Why did you first become interested in crafts?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Leisure	8	10.5%
Therapy	0	0%
To make a living	35	45%
To earn extra money	5	6%
For self-enrichment	22	28%
Other	8	10.5%
TOTAL	78	100.0%

No Response 2 (2%)

4. How did you first become interested in crafts?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Friends	13	17%
Family	15	20%
Media	1	1%
School Courses	11	15%
Craftspersons	14	19%
Books	8	11%
Fairs/Exhibitions	4	5%
Other	9	12%
TOTAL	75	100%

No Response 5 (6%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

5. How many years have you been a craftsperson?

YEARS AS A CRAFTSPERSON AS A HOBBY	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
0 - 5	17	34%
5 - 15	15	30%
15 +	18	36%
TOTAL	50	100%

No Response 30 (38%)

AS A BUSINESS	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
0 - 5	21	26%
5 - 15	48	60%
15 +	11	14%
TOTAL	80	100%

No Response 0

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 2

Craft Media Compared with Years in Business

CRAFT MEDIA	TOTAL # OF PRODUCERS	0 - 5 YEARS NUMBER OF RESPONSES	0 - 5 YEARS % OF TOTAL	5 - 15 YEARS NUMBER OF RESPONSES	5 - 15 YEARS % OF TOTAL	15 + YEARS NUMBER OF RESPONSES	15 + YEARS % OF TOTAL
Clay	18	4	22%	13	72%	1	6%
Fibre (knit, spin, weave)	19	7	37%	10	53%	2	10%
Fibre (other)	7	2	29%	4	57%	1	14%
Leather	5	0	0%	5	100%	0	0%
Glass	5	3	60%	1	20%	1	20%
Metal	4	0	0%	0	0%	4	100%
Wood	7	0	0%	6	86%	1	14%
Jewellery	8	2	20%	6	80%	0	0%
Other	7	3	50%	3	50%	1	0%
TOTAL	80	21	26%	48	60%	11	14%

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

6. Craft articles usually made:

CRAFT CATEGORY	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Household Objects	43	55%
Clothing	16	20%
Personal Accessories	9	11%
Non-Made Up Products	1	1%
Combination of Categories	10	13%
TOTAL	79	100%

No Response 1 (1%)

7. Do any of your designs or techniques reflect a particular cultural heritage or ethnic tradition?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Yes	33	41%
No	42	53%
Do Not Know	5	6%
TOTAL	80	100%

No Response 0

8. (a) Where were you born?

PLACE OF BIRTH	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Nova Scotia	24	31%
New Brunswick	5	7%
Newfoundland	1	1%
Quebec	5	7%

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

8. (a) (Cont'd)

PLACE OF BIRTH	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Ontario	10	13%
Manitoba	1	1%
Saskatchewan	2	3%
British Columbia	4	5%
U.S.A.	12	15%
U.K.	8	10%
Other	5	7%
TOTAL	77	100%
No Response 3 (4%)		

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 3

Craft Media Compared with Place of Birth

CRAFT MEDIA	TOTAL NUMBER OF PRODUCERS	NOVA SCOTIA		ONTARIO		OTHER CANADIAN PROVINCES	
		NUMBER OF RESPONSES	% OF TOTAL	NUMBER OF RESPONSES	% OF TOTAL	NUMBER OF RESPONSES	% OF TOTAL
Clay	18	9	46%	3	16%	2	11%
Fibre (knit, spin, weave)	19	5	24%	2	10%	6	28%
Fibre (other)	7	4	45%	0	0%	3	33%
Leather	5	0	0%	0	0%	2	67%
Glass	5	1	20%	0	0%	3	60%
Metal	4	1	33%	2	67%	0	0%
Wood	7	3	50%	1	17%	1	17%
Jewellery	8	0	0%	1	11%	2	22%
Other	7	1	25%	1	25%	0	0%
TOTAL	80						

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 3 (Cont'd)

Craft Media Compared with Place of Birth

CRAFT MEDIA	U. K. NUMBER OF RESPONSES	U. K. % OF TOTAL	U. S. NUMBER OF RESPONSES	U. S. % OF TOTAL	OTHER NUMBER OF RESPONSES	OTHER % OF TOTAL	TOTAL # OF RESPONSES
Clay	3	16%	0	0%	2	11%	19*
Fibre (knit, spin, weave)	1	5%	4	19%	3	14%	21*
Fibre (other)	1	11%	1	11%	0	0%	9*
Leather	1	33%	0	0%	0	0%	3
Glass	0	0%	1	20%	0	0%	5
Metal	0	0%	0	0%	0	0%	3
Wood	0	0%	1	17%	0	0%	6
Jewellery	2	22%	3	33%	1	0%	9*
Other	0	0%	2	50%	0	0%	4
TOTAL							79

*NOTE: Some data in this table differs from data in the rest of the report.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

8. (b) Years lived in Nova Scotia:

YEARS LIVED IN NOVA SCOTIA	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
0 - 10	18	25%
11 - 20	19	26%
21 - 50	17	24%
Whole Life	18	25%
TOTAL	72	100%
No Response 8 (10%)		

Years lived in Canada:

YEARS LIVED IN CANADA	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
0 - 10	7	9%
11 - 20	14	19%
21 - 50	8	11%
Whole Life	45	61%
TOTAL	74	100%
No Response 6 (7%)		

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 4

Craft Media Compared with Years in Canada/Nova Scotia

		IN CANADA WHOLE LIFE							
	TOTAL	0 - 10		11 - 20		21 - 50			
CRAFT MEDIA	# OF PROD.	# OF RESP.	% OF TOTAL	# OF RESP.	% OF TOTAL	# OF RESP.	% OF TOTAL	# OF RESP.	% OF TOTAL
Clay	18	0	0%	5	28%	1	5%	12	67%
Fibre (knit, spin, weave)	19	1	7%	2	14%	1	7%	10	72%
Fibre (other)	7	0	0%	2	20%	1	10%	7	70%*
Leather	5	0	0%	1	33%	0	0%	2	67%
Glass	5	1	20%	1	20%	1	20%	2	40%
Metal	4	0	0%	1	33%	1	33%	1	33%
Wood	7	1	14%	0	0%	2	29%	4	57%
Jewellery	8	3	33%	2	22%	1	11%	3	33%
Other	7	1	20%	0	0%	0	0%	4	8%
TOTAL	80	7		14		8		45	

Abbreviations: PROD. = PRODUCERS; RESP. = RESPONSES

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 4

Craft Media Compared with Years in Canada/Nova Scotia

		IN NOVA SCOTIA WHOLE LIFE								
		0 - 10		11 - 20		21 - 50				
CRAFT MEDIA	TOTAL # OF RESP.	# OF RESP.	% OF TOTAL	# OF RESP.	% OF TOTAL	# OF RESP.	% OF TOTAL	# OF RESP.	% OF TOTAL	TOTAL # OF RESP.
Clay	18	4	25%	4	25%	2	12%	6	38%	16
Fibre (knit, spin, weave)	14	4	29%	5	36%	3	21%	2	14%	14
Fibre (other)	10*	1	10%	3	30%	2	20%	4	40%	10*
Leather	3	1	50%	1	50%	0	0%	0	0%	2
Glass	5	1	20%	2	40%	0	0%	2	40%	5
Metal	3	0	0%	0	0%	2	67%	1	33%	3
Wood	7	0	0%	0	0%	2	40%	3	60%	5
Jewellery	9*	5	63%	1	12%	2	25%	0	0%	8
Other	5	2	33%	2	33%	2	33%	0	0%	6
TOTAL	74	18		18*		15*		18		69*

Abbreviations: PROD. = PRODUCERS; RESP. = RESPONSES

*NOTE: Some data in this table differs from data in the rest of the report.

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

9. (a) Age range:

AGE	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
15 - 30	11	14%
31 - 45	45	59%
46 - 60	18	24%
61 +	2	3%
TOTAL	76	100%

No Response 4 (5%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 5

Craft Media Compared with Age

CRAFT MEDIA	TOTAL NUMBER OF PRODUCERS	15 - 30 # OF RESP.	15 - 30 % OF TOTAL	31 - 45 # OF RESP.	31 - 45 % OF TOTAL	**46 - 61+ # OF RESP.	**46 - 61+ % OF TOTAL	TOTAL NUMBER OF RESPONSES
Clay	18	2	12%	9	50%	5	28%	16
Fibre (knit, spin, weave)	19	1	5%	15	58%	9	35%	25*
Fibre (other)	7	2	20%	6	60%	2	20%	10*
Leather	5	0	0%	3	100%	0	0%	3
Glass	5	1	20%	1	20%	0	0%	2
Metal	4	0	0%	2	67%	1	33%	3
Wood	7	1	17%	2	33%	3	50%	6
Jewellery	8	3	38%	5	62%	0	0%	8
Other	7	1	17%	5	83%	0	0%	6
TOTAL	80	11		48*		20		79*

*NOTE: Some data in this table differs from data in the rest of the report.

** This column combines age ranges 46-60 and 61+

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

9. (b) Sex:

SEX	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Male	26	37%
Female	45	63%
TOTAL	71	100%
No Response 9 (11%)		

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 6

Craft Media Compared with Sex

CRAFT MEDIA	TOTAL NUMBER OF PRODUCERS	MALE # OF RESP.	MALE % OF TOTAL	FEMALE # OF RESP.	FEMALE % OF TOTAL	NO RESPONSE # OF RESP.	NO RESPONSE % OF TOTAL	TOTAL NUMBER OF RESPONSES
Clay	18	4	22%	12	67%	2	11%	18
Fibre (knit, spin, weave)	19	2	10%	14	74%	3	16%	19
Fibre (other)	7	0	0%	0	0%	4	44%	4
Leather	5	3	100%	0	0%	0	0%	3
Glass	5	2	40%	3	60%	0	0%	5
Metal	4	0	0%	3	100%	0	0%	3
Wood	7	5	71%	2	29%	0	0%	7
Jewellery	8	7	78%	2	22%	0	0%	9*
Other	7	3	50%	3	50%	0	0%	6
TOTAL	80	26		39		9		74

*NOTE: Some data in this table differs from data in the rest of the report.

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

10. What is the size of the community in which you live? (Hand Analysed)

	COLUMN A NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Less than 200	24	30%
200 - 999	21	27%
1,000 - 4,999	10	12%
5,000 - 9,999	3	4%
10,000 - 25,000	0	0%
25,000 +	21	27%
TOTAL	79	100%

No Response 1

What is the size of the next largest community within 25 miles of your residence?

	COLUMN B NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Less than 200	5	9%
200 - 999	14	24%
1,000 - 4,999	12	21%
5,000 - 9,999	9	15%
10,000 - 25,000	3	5%
25,000 +	15	26%
TOTAL	58	100%

No Response 22 (27%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

11. (a) Does your community have facilities suitable for training purposes within a 25-mile radius?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Yes	52	68%
No	25	32%
TOTAL	77	100%

No Response 3 (4%)

Can they be used?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Yes	48	98%
No	1	2%
TOTAL	49	100%

No Response 3

Type of training facility available.

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Workshop space	15	28%
Equipped workshop	25	46%
No facilities don't know	14	26%
TOTAL	54	100%

No Response 26 (32%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

11. (b) If craft facilities are provided by your community, how often do you use them?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Regularly	5	10%
Occasionally	15	29%
Never	31	61%
TOTAL	51	100%
No Response 1		

(c) If craft facilities are available, but you don't use them, why not?

	NUMBER OF RESPONSES
Too expensive	0
Inconvenient hours	2
Too far from home	2
Too great a demand on existing facilities	1
Own facilities are sufficient	40
Multiple response	1
TOTAL	46*

* The 46 respondents who answered this question appear to include respondents who answered "Occasionally" and "Never" in Question 11(b).

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

12. (a) Please check and specify all types of craft associations you belong to.

CRAFT ASSOCIATION MEMBERSHIP	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Local	5	7%
Provincial	37	53%
National	0	0%
International	0	0%
Local & Provincial	15	21%
Provincial & International	2	3%
Provincial & National	11	16%
TOTAL	70	100%

No Response 10 (13%)

(b) If you belong, state why.

No response 11%

	PERCENTAGE OF TOTAL
Craft associations are a source of news, information and contact; they afford the producer an opportunity to participate in shows leading to direct sales. In addition, one of the producers included here, a blacksmith, has been able to participate in group purchasing of tools and materials.	92%
The producer's income is too low/fees to belong to craft association too high.	4%
No suitable association exists for a hand paper maker and a knitter.	2%
Founded his own organization, a woodworker.	1%
Felt no need to belong.	1%

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

12. (b) If you do not belong, state why.

	NUMBER OF RESPONSES
Concern about jurying of product	1
Had not got around to it yet	1
No response	8

(c) If there is no national association based on your craft, would you join one if one was set up?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Yes	43	77%
No	13	23%
TOTAL	56	100%
No Response 24 (30%)		

13. (a) Which of the following services do you feel are important for crafts associations to offer? A

SERVICES	IMPORTANT RESP. %	NOT IMPORTANT RESP. %
Information on activites in the craft world	72 (90%)	8 (10%)
Provision of opportunities for training & development	70 (89%)	9 (11%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

13. (a) (Cont'd)

SERVICES	IMPORTANT RESP.	%	NOT IMPORTANT RESP.	%
Provision of opportunities to exchange ideas with other craftspeople	70	(88%)	10	(12%)
Provision of group insurance/ other benefits	46	(61%)	29	(39%)
Provision of marketing opportunities, sales outlets/wholesale shows/craft fairs	77	(97%)	2	(3%)
Information/advice on marketing and other business activities	79	(99%)	1	(1%)
Information/advice on taxation tariffs, etc.	74	(94%)	5	(6%)
Overcome isolation of living in country areas	35	(50%)	35	(50%)
Information on new products and trends	65	(84%)	12	(16%)

(b) **Which type of craft associations should be involved in providing the following services?** B

SERVICES	LOCAL RESP.	%	PROVINCIAL RESP.	%	NATIONAL RESP.	%
Information on activities in the craft world	8	10%	74	92%	51	64%
Provision of opportunities for training & development	21	26%	67	84%	29	36%

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

13. (b) (Cont'd)

SERVICES	LOCAL RESP.	%	PROVINCIAL RESP.	%	NATIONAL RESP.	%
Provision of opportunities to exchange ideas with other craftspeople	16	20%	66	83%	38	48%
Provision of group insurance/other benefits	8	10%	46	57%	19	24%
Provision of marketing opportunities/sales outlets/wholesale shows /craft fairs	15	19%	74	93%	44	55%
Information/advice on marketing & other business activities	12	15%	75	94%	40	50%
Information/advice on taxation, tariffs, etc.	6	8%	61	76%	49	61%
Overcome isolation of living in country	12	15%	34	42%	12	15%
Information on new products & trends	6	8%	62	77	48	60%

14. (a) **Which of the following activities do you feel are important for craft associations to sponsor?** A

SERVICES	IMPORTANT RESP.	%	NOT IMPORTANT RESP.	%
Promotion of standards	65	(84%)	12	(16%)
Sponsoring visits by international craftspersons	61	(80%)	15	(20%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

14. (a) (Cont'd)

SERVICES	IMPORTANT RESP.	%	NOT IMPORTANT RESP.	%
Educating/stimulating public interest in crafts	72	(94%)	5	(6%)
Helping to form cooperatives for buying supplies or producing crafts	46	(60%)	30	(40%)
Assistance in marketing	74	(95%)	4	(5%)
Representing craftspeople to government	70	(91%)	7	(9%)
Increasing business & industry awareness of crafts potential	72	(92%)	7	(8%)
Sponsoring workshops & seminars	66	(87%)	10	(13%)
Assisting in the formation of shared production & selling centres	47	(64%)	26	(36%)

(b) **Which type of crafts association(s) should be involved in providing the following services?** B

SERVICES	LOCAL RESP.	%	REGIONAL RESP.	%	NATIONAL RESP.	%
Promotion of standards	11	14%	68	85%	40	50%
Sponsoring visits by international craftspersons	6	8%	54	68%	35	44%
Educating/stimulating public interest in crafts	13	16%	71	89%	46	58%

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

14. (b) (Cont'd)

SERVICES	LOCAL RESP.	%	REGIONAL RESP.	%	NATIONAL RESP.	%
Helping to form cooperatives for buying supplies or producing crafts	22	28%	46	57%	11	14%
Assistance in marketing	19	24%	70	88%	32	40%
Representing craftspeople to government	10	12%	70	88%	50	62%
Increasing business & industry awareness of crafts potential	10	12%	68	85%	47	59%
Sponsoring workshops & seminars	18	23%	63	79%	29	36%
Assisting in the formation of shared production & selling centres	21	26%	50	62%	20	25%

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

15. Listed below are a number of problems/needs that craftspeople may face in Nova Scotia. Indicate the severity of the problem as it applies to you. NOTE: "Not Very Serious", "Not a Problem" and "Don't Know" are combined under "Not a Problem".

	VERY SERIOUS	SOMEWHAT SERIOUS	NOT A PROBLEM
Unavailability of equipment and materials	18 (23%)	32 (40%)	29 (37%)
Lack of full-time accredited courses for professional craftspeople	9 (12%)	29 (37%)	40 (51%)
Insufficient or inadequate business management courses for craftspeople	9 (11%)	50 (63%)	20 (26%)
Insufficient funds for further training	21 (25%)	36 (47%)	19 (25%)
Insufficient workshop or studio space	12 (15%)	34 (44%)	32 (41%)
Indiscriminate use of the word craft	24 (32%)	35 (47%)	16 (21%)
No nationally recognized professional standards	11 (15%)	36 (49%)	27 (36%)
Problems with insurance	10 (13%)	29 (39%)	36 (48%)
Insufficient publicity for crafts	12 (16%)	39 (53%)	23 (31%)
Insufficient trade fairs	3 (5%)	29 (39%)	42 (56%)
No major/central marketing outlet	14 (19%)	35 (47%)	26 (34%)
Lack of opportunities for apprenticeship training	18 (25%)	31 (42%)	24 (33%)
Insufficient communication between craftspeople	11 (15%)	36 (49%)	27 (36%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

15. (Cont'd)

	VERY SERIOUS	SOMEWHAT SERIOUS	NOT A PROBLEM
Insufficient awards for merit	9 (12%)	32 (44%)	32 (44%)
Local regulations too restrictive	1 (1%)	18 (24%)	55 (75%)
Lack of special workshops/ courses for advanced studies/awareness	11 (15%)	39 (53%)	24 (32%)
Isolation causing lack of information on trends, marketability/mark opportunities	9 (12%)	39 (54%)	25 (34%)
Lack of libraries with literature related to the craft industry	12 (16%)	32 (43%)	30 (41%)

"Other Problems" and "Very Serious Problems" specified by producers: The written-in responses to Q15, 16, 24, 30, 31 and 37 gave respondents a chance to emphasize certain problems by commenting on them. Most of these problems had already been indicated by respondents in the multiple choice answers to these questions. Hand Analysis

	NUMBER OF RESPONSES
Difficulty with supply	27
A need for training	18
A need for financial assistance to move to a production craft operation	16
A need for a central marketing/production co-operative and resource centre	13
A need for marketing/sales/business management training	11

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

15. (Cont'd)

	NUMBER OF RESPONSES
A need to find markets for products, including exports.	11
Craftspersons should be treated as manufacturers in relation to tax/customs duty and paper work	9
A need for information	9
Cash flow problems	8
Government regulations and services/how to access them	7
Word CRAFT misunderstood	7
A need for business insurance	5
A need for funding for crafts-specific organization i.e. Potter's Guild, Jeweller's Guild, etc.	4
Family responsibilities	3
Financial assistance for product design	2
Craft producer's role too complex	2
Need to promote standards	2
Competitions from imports	1
Cooperation between producers	1

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

16. (a) Indicate the level of importance for the types of government services listed below.

	VERY IMPORTANT	IMPORTANT	NOT IMPORTANT	TOTAL # OF RESP.
Grants & loans	41 (57%)	24 (33%)	7 (10%)	72
Marketing assistance	47 (62%)	27 (36%)	2 (2%)	76
Promotion	57 (73%)	17 (22%)	4 (5%)	78
Training facilities	29 (38%)	35 (46%)	12 (16%)	76
Support craft associations	32 (43%)	32 (43%)	11 (14%)	75
Copyright design protection	19 (26%)	37 (50%)	18 (24%)	74
Training	37 (49%)	25 (34%)	13 (17%)	75
Research & development	4 (47%)	22 (31%)	16 (22%)	72
Consultant services	30 (41%)	32 (43%)	12 (16%)	74

"Other" - See Question 15 under "Other Problems".

Indicate the level of government which should be involved for the type of service below.

	RESPONSES		
SERVICES	LOCAL # OF RESP.	PROVINCIAL # OF RESP.	NATIONAL # OF RESP.
Grants & Loans	6	66	39
Marketing Assistance	5	66	37
Promotion	4	61	41
Training Facilities	19	53	17
Support Craft Associations	11	54	31
Copyright Design Protection	1	43	38
Training	8	48	28
Research & Development	4	42	23
Consultant Services	4	41	15

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

16. (b) **Do you have any problems associated with government? Indicate the importance of that problem.**
NOTE: "Not a Problem" and "Don't Know" are combined under **"Not Important".**

	PERCENTAGE OF TOTAL RESPONSES			
	VERY IMPORTANT	SOMEWHAT IMPORTANT	NOT IMPORTANT	TOTAL
Lack of policies in craft	14 (22%)	18 (28%)	33 (50%)	100%
Difficulty with paperwork	9 (14%)	26 (41%)	28 (45%)	100%
Customs	21 (34%)	12 (20%)	28 (46%)	100%
Taxation	23 (35%)	15 (23%)	28 (42%)	100%

"**Other** - see Question 15 under "Other Problems"

17. (a) **Are you engaged full-time in producing crafts for sale?**

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Full-time Occupation	59	75%
Part-time Occupation	20	25%
TOTAL	79	100%
No Response 1 (1%)		

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

17. (b) Would you like to become a full-time craftsperson?

	NUMBER OF RESPONSES
Yes	22
No	1
TOTAL	23

NOTE: Although this question addresses the 21 part-time craft producers only, some full-time producers answered the question.

(c) Please indicate which of the following problems you are currently encountering? A

PROBLEMS	NUMBER OF "YES" RESPONSES
Family responsibilities	30
Not enough retail outlets nearby	15
Not enough time	33
Lack of capital	37
Need more marketing/business skills	33
Need to improve craft skills	23
Materials too expensive	13
Market in general too small for my craft	10

NOTE: Although this question was addressed specifically to part-time craft producers, some full-time producers answered the question.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

17. (c) (Cont'd)

Are any of the following problems preventing you from becoming a full-time craftsperson? B

PROBLEMS	NUMBER OF "YES" RESPONSES
Family responsibilities	9 (43%)
Not enough retail outlets nearby	8 (38%)
Not enough time	7 (33%)
Lack of capital	7 (33%)
Need more marketing/business skills	4 (19%)
Need to improve craft skills	3 (14%)
Materials too expensive	4 (19%)
Market in general too small for my craft	6 (29%)

NOTE: This question addresses the 21 part-time craft producers only.

PROBLEMS	NUMBER OF "YES" RESPONSES
Difficulty with supply	2
A need for training	2
A need for financial assistance to move to a production craft operation	2
A need for marketing/sales business management training	3

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

FINANCIAL INFORMATION (Hand Analysed)

18. (a) Indicate your gross sales from craft production in 1983.

GROSS SALES	FULL-TIME # OF RESPONSES	FULL-TIME % OF TOTAL	PART-TIME # OF RESPONSES	PART-TIME % OF TOTAL
*Less than $5,000	2	3%	12	63%
$5,000 - 9,999	9	17%	7	37%
10,000 - 14,999	7	13%	0	0%
15,000 - 19,999	6	11%	0	0%
20,000 - 29,999	9	17%	0	0%
30,000 - 49,999	9	17%	0	0%
50,000 - 74,999	12	22%	0	0%
TOTAL	54	100%	19	100%
No Response	5	8%	2	10%

* This new category became evident during hand analysis.

(b) Indicate your net business income from crafts in 1983.

NET BUSINESS INCOME	FULL-TIME # OF RESPONSES	FULL-TIME % OF TOTAL	PART-TIME # OF RESPONSES	PART-TIME % OF TOTAL
*Less than $2,000	4	8%	9	48%
*$ 2,000 - 4,999	2	4%	5	26%
5,000 - 9,999	27	54%	5	26%
10,000 - 14,999	7	14%	0	0%
15,000 - 19,999	5	10%	0	0%
20,000 - 29,999	2	4%	0	0%
30,000 - 49,999	2	4%	0	0%
50,000 - 74,999	1	2%	0	0%
TOTAL	50	100%	19	100%
No Response	9	15%	2	10%

* These new categories became evident during hand analysis.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

18. (b) (Cont'd)

CALCULATION OF AVERAGE GROSS SALES

FULL-TIME MEDIAN		# OF RESPONSES	TOTAL GROSS SALES
$ 2,500	x	2	$ 5,000
7,500	x	9	67,500
12,500	x	7	87,500
17,500	x	6	105,000
25,000	x	9	225,000
40,000	x	9	360,000
62,500	x	12	750,000
	TOTAL	54	1,512,500

Estimate of gross sales for the 59 full-time producers surveyed:
$\frac{59}{54}$ x $1,512,500 = $1,652,500

Average gross sales per part-time producer:
$\frac{1,652,500}{59}$ = $28,000

PART-TIME MEDIAN		# OF RESPONSES	TOTAL GROSS SALES
$ 2,500	x	12	$30,000
7,500	x	7	52,500
	TOTAL	19	$82,500

Estimate of gross sales for 21 part-time producers:
$\frac{21}{19}$ x $82,500 = $ 91,200

Average gross sales per part-time producer
$\frac{91,200}{21}$ = $4,343

Total Average Gross Sales for 59 Full-Time and 21 Part-Time Producers Surveyed: $1,743,700

Average Gross Sales for 59 Full-Time and 21 Part-time Producers:
$\frac{1,743,700}{80}$ = $21,796

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

18. (c) Indicate your percentage of provincial and non-provincial sales.

PROVINCIAL

PERCENTAGE OF NOVA SCOTIA SALES	FULL-TIME # OF RESPONSES	FULL-TIME % OF TOTAL	PART-TIME # OF RESPONSES	PART-TIME % OF TOTAL
None	0	0	0	0
1 - 25%	6	10%	1	5%
26 - 50%	3	5%	1	5%
51 - 75%	18	32%	2	10%
76 - 99%	22	39%	7	35%
100%	8	14%	9	45%
TOTAL	57	100%	20	100%
No Response	2	3%	1	5%

NON-PROVINCIAL

PERCENTAGE OF NON-NOVA SCOTIA SALES	FULL-TIME # OF RESPONSES	FULL-TIME % OF TOTAL	PART-TIME # OF RESPONSES	PART-TIME % OF TOTAL
None	9	16%	8	40%
1 - 25%	26	46%	7	35%
26 - 50%	6	10%	1	5%
51 - 75%	12	21%	3	15%
76 - 99%	4	7%	1	5%
100%	0	0%	0	0%
TOTAL	57	100%	20	100%
No Response	2	3%	1	5%

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

18. (d) Indicate your percentage of wholesale and retail sales in 1983.

WHOLESALE

PERCENTAGE OF WHOLESALE SALES	FULL-TIME # OF RESPONSES	FULL-TIME % OF TOTAL	PART-TIME # OF RESPONSES	PART-TIME % OF TOTAL
None	10	18%	6	30%
1 - 25%	10	18%	6	30%
26 - 50%	12	21%	2	10%
51 - 75%	16	29%	2	10%
76 - 99%	4	7%	3	15%
100%	4	7%	1	5%
TOTAL	56	100%	20	100%
No Response	3	5%	1	5%

RETAIL

PERCENTAGE OF RETAIL SALES	FULL-TIME # OF RESPONSES	FULL-TIME % OF TOTAL	PART-TIME # OF RESPONSES	PART-TIME % OF TOTAL
None	4	7%	1	5%
1 - 25%	7	13%	3	15%
26 - 50%	8	14%	0	0%
51 - 75%	19	34%	4	20%
76 - 99%	9	16%	6	30%
100%	9	16%	6	30%
TOTAL	56	100%	20	100%
No Response	3	5%	1	5%

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

18. (e) What percent of your family income was earned from the production of crafts in 1983?

PERCENTAGE OF FAMILY INCOME	FULL-TIME # OF RESPONSES	FULL-TIME % OF TOTAL	PART-TIME # OF RESPONSES	PART-TIME % OF TOTAL
None	0	0	0	0
0 - 25%	17	30%	16	80%
26 - 50%	4	7%	4	20%
51 - 75%	4	7%	0	0
76 - 99%	32	56%	0	0
100%	0	0%	0	0%
TOTAL	57	100%	20	100%
No Response	2	3%	1	5%

What percent of your family income was earned from craft related activities in 1983?

PERCENTAGE OF FAMILY INCOME	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
0 - 25%	51	94%
26 - 50%	1	1%
51 - 75%	1	1%
76 - 99%	2	4%
100%	0	0%
TOTAL	55	100%
No Response	25 (31%)	

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

18. (f) What percentage of sales are units in retail price range of:

PRICE RANGE	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
$ 1 - 9.99	16	22%
10 - 24.99	15	21%
25 - 49.99	12	16%
50 - 74.99	2	3%
75 - 100.00	8	11%
100 +	20	27%
TOTAL	73	100

No Response 7 (9%)

NOTE: The price range units were combined for ease of analysis.

BUSINESS GROWTH:

(g) By what percentage did your gross sales grow in the last (up to 5) year period?

AVERAGE TOTAL PERCENTAGE OF GROWTH (per business)		NUMBER OF RESPONSES	COMPOUND ANNUAL RATE OF GROWTH
1 year =	58.5%	9	58.5% X 9 = 526.5
2 years =	112.0%	10	56.0% X 10 = 560.0
3 years =	196.0%	5	65.0% X 5 = 325.0
4 years =	80.0%	5	20.0% X 5 = 100.0
5 years =	161.0%	22	32.0% X 22 = 704.0
TOTAL	607.5%		51 = 2215.5

Calculation for compound annual rate of growth is

2,215.5 ÷ 51 = 43.4%

The compound annual rate of growth is 43.4%

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

CAPITAL PROFILE:

18. (h) What is the total value of your assets?

DOLLAR VALUE	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
$ 0 - 999	9	18%
1,000 - 4,999	18	36%
5,000 - 14,999	6	12%
15,000 - 24,999	2	4%
25,000 - 39,999	7	14%
40,000 +	8	16%
TOTAL	50	100%

No Response 30 (37%)

What is the total value of your debts?

DOLLAR VALUE	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
$ 0 - 999	5	24%
1,000 - 4,999	8	38%
5,000 - 24,999	4	19%
25,000 +	4	19%
TOTAL	21	100

No Response 59 (74%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

18. (h) (Cont'd)

What is the total value of your equity?

DOLLAR VALUE	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
$ 0 - 999	11	24%
1,000 - 4,999	15	32%
5,000 - 24,999	11	24%
25,000 +	9	20%
TOTAL	80	100

No Response 34 (42%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

EMPLOYMENT

NOTE: This hand analysis correlates employment with population areas. The computer analysis did not reveal actual employment figures because of the grouping categories used. This hand analysis does not distinguish between the various employment roles listed in the questionnaire. No distincton is made between peak and slow production season.

19. (a & b)

SIZE OF RESIDENT COMMUNITY	TOTAL # OF PRODUCERS FULL-TIME	TOTAL # OF PRODUCERS PART-TIME	TOTAL # OF EMPLOYEES FULL-TIME	TOTAL # OF EMPLOYEES PART-TIME	COTTAGE INDUSTRY EMPLOYMENT # OF PRODUCERS	COTTAGE INDUSTRY EMPLOYMENT # OF EMPLOYEES
Less than 200	16	8	30	32	7	[illegible]
200 - 1,000	17	4	92	23	9	15[illegible]
1,000 - 5,000	9	1	13	16	4	40[illegible]
5,000 - 10,000	3	0	15	9	2	[illegible]
10,000 - 25,000	0	0	0	0	0	
Over 25,000	14	7	41	22	4	1[illegible]
TOTAL	59	20	*191	*102	26	*664
No Response	0	1				

*The total full-time, part-time and cottage industry employment by 80 producers = 957.

(191 + 102 + 664 = 957)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

19. (b) What was the total amount of wages and fringe benefits paid out by you in 1983?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Less than $500	8	29%
$ 500 - 1,000	3	11%
1,000 - 5,000	2	7%
5,000 - 25,000	7	25%
25,000 - 50,000	4	14%
50,000 +	4	14%
TOTAL	28	100%

No Response 52 (65%)

NOTE: Total reported wages paid out by 28 respondents = $523,250 on average of $18,687.50 per respondent (actual reported amount).

Calculation of Average Gross Wages and Fringe Benefits.

MEDIAN	NUMBER OF RESPONSES	TOTAL
$ 250	8	$2,000
750	3	$2,250
3,000	2	$6,000
15,000	7	$105,000
37,500	4	$150,000
50,000	4	$200,000
TOTAL	28	$465,250

$$\frac{465,250}{28} = 16,616$$

Average gross wages and fringe benefit is $16,616

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

19. (c) Indicate the percent sourced from Nova Scotian distributors and manufacturers for the following expenditure items.

	PERCENTAGE OF TOTAL					
EXPENDITURE ITEM	0-25%	26-50%	51-75%	76-100%	NO RESPONSE	TOTAL
Building/Occupancy	2%	1%	1%	52%	44%	100%
Materials	31%	10%	8%	11%	40%	100%
Salaries/Labour	6%	1%	14%	21%	58%	100%
Transportation/Freight	9%	6%	8%	31%	47%	100%
Utilities	4%	2%	-	50%	44%	100%
Promotion/Graphics Advertising	5%	2%	4%	38%	51%	100%
Booth Fees	9%	6%	5%	31%	49%	100%
Administration	4%	0	1%	39%	56%	100%
Other	3%	0	1%	5%	91%	100%

What percent of total 1983 expenditures do each of the following items comprise?

	PERCENTAGE OF TOTAL					
EXPENDITURE ITEM	0-25%	26-50%	51-75%	76-100%	NO RESPONSE	TOTAL
Building/Occupancy	19%	9%	1%	0	75%	100%
Materials	11%	19%	1%	3%	66%	100%
Salaries/Labour	11%	4%	4%	0	81%	100%
Transportation/Freight	28%	2%	1%	0	69%	100%
Utilities	26%	3%	0	0	71%	100%
Promotion/Graphics Advertising	26%	0	0	0	74%	100%
Booth Fees	25%	3%	0	0	72%	100%
Administration	16%	3%	0	0	81%	100%
Other	8%	0	1%	1%	90%	100%

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

19. (c) What is your total Nova Scotian content percentage on 1983 expenditures?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
0 - 25%	-	-
26 - 50%	2	5%
51 - 75%	10	22%
76 - 100%	33	73%
TOTAL	45	100%

No Response 35 (44%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

PART 2 CRAFT TRAINING

20. (a) What type of training do you have and where did you receive it? A

TYPE OF TRAINING	NUMBER OF TOTAL RESPONSES IN CANADA	OUTSIDE CANADA
Self-Taught	54	4
Beginner Skills in Crafts	28	0
Undergraduate in Art College	21	4
Advanced Technical Training	19	8
Marketing	19	3
Operating a Small Business	28	0
Teacher Training	10	0

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 7

Craft Media Compared with Type of Training Already Received

CRAFT MEDIA	TOTAL NUMBER OF PRODUCERS	SELF-TAUGHT NUMBER OF RESPONSES	SELF-TAUGHT % OF TOTAL	BEGINNER CRAFT SKILLS NUMBER OF RESPONSES	BEGINNER CRAFT SKILLS % OF TOTAL	COLLEGE OF ART UNDERGRADUATE NUMBER OF RESPONSES	COLLEGE OF ART UNDERGRADUATE % OF TOTAL	ADVANCED TECHNICAL TRAINING NUMBER OF RESPONSES	ADVANCED TECHNICAL TRAINING % OF TOTAL	MARKETING NUMBER OF RESPONSES	MARKETING % OF TOTAL	OPERATING A SMALL BUSINESS NUMBER OF RESPONSES	OPERATING A SMALL BUSINESS % OF TOTAL	TEACHER TRAINING NUMBER OF RESPONSES	TEACHER TRAINING % OF TOTAL
Clay	18	6	33%	10	56%	8	44%	7	39%	3	17%	4	22%	3	17%
Fibre (knit, spin, weave)	19	12	63%	8	42%	5	26%	3	16%	5	26%	5	26%	3	16%
Fibre (other)	7	9	90%	2	20%	1	10%	5	50%	2	20%	5	50%	1	10%
Leather	5	2	67%	0	0%	0	0%	1	33%	1	33%	2	33%	0	0%
Glass	5	2	40%	2	40%	0	0%	0	0%	1	20%	2	40%	0	0%
Metal	4	1	33%	0	0%	0	0%	0	0%	1	33%	1	33%	0	0%
Wood	7	6	86%	0	0%	1	14%	2	29%	2	29%	4	57%	0	0%
Jewellery	8	7	78%	4	44%	1	11%	5	55%	2	22%	5	55%	1	11%
Other	7	6	100%	1	17%	2	33%	0	0%	2	33%	2	33%	0	0%
TOTAL	80														

NOTE: Percentage for each craft media do not total 100%. Respondents indicated every type of training which they had received.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

20. (b) What type of training would you like more of? B

TYPE OF TRAINING	NUMBER OF TOTAL RESPONSES YES
Self-Taught	8
Beginner Skills in Crafts	2
Undergraduate in Art College	-
Advanced Technical Training	2
Marketing	28
Operating a Small Business	22
Teacher Training	6

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 8

Craft Media Compared with Desire for Additional Training

CRAFT MEDIA	TOTAL NUMBER OF PRODUCERS	ADVANCED TECHNICAL TRAINING		MARKETING		SMALL BUSINESS OPERATION	
		NUMBER OF RESPONSES	% OF TOTAL	NUMBER OF RESPONSES	% OF TOTAL	NUMBER OF RESPONSES	% OF TOTAL
Clay	18	10	56%	5	28%	4	22%
Fibre (knit, spin, weave)	19	5	26%	9	47%	-	37%
Fibre (other)	7	3	30%	4	40%	1	10%
Leather	5	0	0%	1	33%	0	0%
Glass	5	4	80%	1	20%	0	0%
Metal	4	0	0%	0	0%	0	0%
Wood	7	1	14%	2	29%	0	0%
Jewellery	8	2	22%	2	22%	1	14%
Other	7	2	17%	4	33%	2	17%
TOTAL	80	27		28		15*	

*NOTE: Some data with this table differs from data in the rest of the report.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

21. How important a contribution do you feel the following made to your craft skills and knowledge?

NOTE: "Not Very Important" is combined with "Not Applicable".

	PERCENTAGE OF TOTAL RESPONSE		
	VERY IMPORTANT	SOMEWHAT IMPORTANT	NOT APPLICABLE
Full-time credit courses in university, art or community college	21 (28%)	15 (20%)	39 (52%)
Part-time credit courses in university, art school	14 (25%)	11 (19%)	32 (56%)
Short-term intensive courses at summer schools	20 (27%)	7 (10%)	46 (63%)
Informal courses in continuing education, workshops	23 (31%)	29 (39%)	22 (30%)
Private studies with tuition	10 (15%)	4 (6%)	54 (79%)
Apprenticeship	21 (30%)	4 (6%)	45 (64%)
Studio Assistant	14 (20%)	8 (12%)	47 (68%)
Occasional informal contact with other craftspeople	34 (47%)	34 (47%)	5 (67%)
Self-teaching & practice	66 (91%)	5 (67%)	2 (3%)

22. (a) When are the following types of craft training most beneficial?

	PERCENTAGE OF TOTAL RESPONSE	
TYPE OF TRAINING	AT THE INITIAL STAGES OF CRAFT INTEREST	AT THE PRESENT TIME IN MID-STREAM OF YOUR CRAFT PRODUCTION
Full-time credit courses	31 (82%)	7 (18%)
Part-time credit courses	13 (34%)	25 (66%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

22. (a) (Cont'd)

TYPE OF TRAINING	PERCENTAGE OF TOTAL RESPONSE AT THE INITIAL STAGES OF CRAFT INTEREST	AT THE PRESENT TIME IN MID-STREAM OF YOUR CRAFT PRODUCTION
Short-term intensive courses	17 (33%)	34 (67%)
Informal courses	17 (39%)	27 (61%)
Private studies with tuition	8 (40%)	12 (60%)
Apprenticeship	35 (80%)	9 (20%)
Self-teaching	35 (70%)	15 (30%)

If short term intensive courses were available, what time of year would be best for you?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Spring	10	14%
Summer	5	8%
Fall	5	8%
Winter	46	70%
TOTAL	66	100%
No Response 14 (17%)		

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

22. (b) Are these courses available to you in Nova Scotia?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Yes	23	34%
No	44	66%
TOTAL	67	100%

No Response 13 (16%)

23.

LEVEL OF FORMAL EDUCATION	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
No formal education	1	1%
Primary School	1	1%
High School	7	9%
Community/Technical/Art College	14	18%
Teachers' College	2	3%
University (Undergrad.)	42	53%
University (Post-Grad.)	12	15%
TOTAL	79	100%

No Response 1 (1%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

TABLE 9

Craft Media Compared with Level of Formal Education

CRAFT MEDIA	TOTAL # OF PROD.	HIGH SCHOOL # OF RESP.	HIGH SCHOOL % OF TOTAL	TECHNICAL COLLEGE # OF RESP.	TECHNICAL COLLEGE % OF TOTAL	TEACHERS' COLLEGE # OF RESP.	TEACHERS' COLLEGE % OF TOTAL	UNDER-GRADUATE # OF RESP.	UNDER-GRADUATE % OF TOTAL	POST-GRADUATE # OF RESP.	POST-GRADUATE % OF TOTAL	TOTAL # OF RESP.
Clay	18	0	0%	0	0%	0	0%	11	88%	2	12%	16
Fiber (knit, spin, weave)	19	3	17%	5	28%	1	5%	6	33%	3	17%	18
Fiber (other)	7	0	0%	2	22%	1	11%	5	56%	1	11%	9*
Leather	5	1	100%	0	0%	0	0%	0	0%	0	0%	1
Glass	5	0	0%	0	0%	0	0%	4	100%	0	0%	4
Metal	4	0	0%	0	0%	0	0%	0	0%	0	0%	0
Wood	7	2	40%	0	0%	0	0%	3	60%	0	0%	5
Jewellery	8	0	0%	0	0%	0	0%	6	100%	0	0%	6
Other	7	0	0%	1	12%	0	0%	3	38%	4	50%	8*
TOTAL	80											

*NOTE: Some data in this table differs from data in the rest of the report.

Abbreviations: PROD. = PRODUCERS, RESP. = RESPONSES

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

PART 3 SALES, FACILITIES AND FINANCING

24. Listed below are some problems which could be encountered in sustaining or expanding your craft business. For each mentioned, please indicate the severity of the problem.

NOTE: "Not Very Serious" is combined with "Not a Problem".

	VERY SERIOUS	SOMEWHAT SERIOUS	NOT A PROBLEM
Lack of access to capital	21 (27%)	28 (36%)	29 (37%)
Lack of work facilities	9 (12%)	32 (41%)	37 (47%)
Insufficient market outlets	11 (14%)	44 (56%)	23 (30%)
Competition from domestic industrial products	8 (10%)	31 (40%)	39 (50%)
Competition from imported industrial products	12 (15%)	29 (38%)	36 (47%)
Competition from other domestic craft products	6 (8%)	37 (47%)	35 (45%)
Competition from imported craft products	9 (12%)	34 (45%)	32 (43%)
Lack of marketing/business skills	8 (11%)	40 (54%)	26 (35%)
Lack of a competent labour pool	13 (18%)	35 (47%)	26 (35%)
Lack of design skills	2 (3%)	40 (55%)	30 (42%)
Lack of production design skills	4 (6%)	34 (48%)	32 (46%)

"Other"- Identify and describe the most serious problems - see Question 15 under "Other Problems".

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

25. (a) **Is your main workshop area:**

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Part of your home, but used exclusively for crafts	42	55%
Part of your home, but not used exclusively for crafts	9	12%
Away from your home, but owned or rented by you	22	29%
Away from your home, but provided by the community	3	4%
TOTAL	76	100%

No Response 4 (5%)

(b) **Are your workshop facilities used:**

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
By you alone	61	80%
Shared with others	15	20%
TOTAL	76	100%

No Response 4 (5%)

(c) **What is the size of your workshop area in square feet?**

This information was not available from the responses.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

26. (a) What percent of your craft do you sell?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Locally	60	86%
Provincially	60	86%
Nationally	38	54%
Internationally	5	7%

No Response 10 (13%)

What percent of your craft do you sell?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
From your own workshop	18	24%
Through retail outlets	5	7%
From your own workshop/retail outlets and through retail craft fairs	36	48%
At wholesale craft trade shows	3	4%
Through distributors/agents	3	4%
At retail craft fairs	10	13%
TOTAL	75	100%

No Response 5 (6%)

(b) What is your seasonal distribution of sales?

This information was not available from the responses.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

26. (c) What is your percentage of sales in July and August?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
0%	6	9%
1 - 10%	11	16%
11 - 20%	19	28%
21 - 30%	13	19%
31 - 40%	6	9%
41 - 50%	9	13%
51 - 75%	1	1%
76 - 100%	4	5%
TOTAL	69	100%

No Response 11 (14%)

27. (a) Did you receive financial assistance for your craft work in the last ten years?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Yes	49	68%
No	23	32%
TOTAL	72	100%

No Response 8 (10%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

27. (b) If "yes", please give amounts.

	PERCENTAGE OF RESPONSES					
TYPES OF ASSISTANCE	$1,000	$1,000-$5,999	$6,000-$9,999	$10,000	RESPONSE	TOTAL
Capital Project	6%	11%	0%	5%	72%	100%
Marketing Assistance	11%	11%	0%	1%	77%	100%
Self-Training	2%	1%	2%	0%	95%	100%
Employee Training	8%	14%	0%	2%	76%	100%
Product Development	4%	5%	0%	0%	91%	100%

(c) Source and form of Government Assistance to craft producers and employment generated:

NOTE: Hand analysis.

	GOVERNMENT ASSISTANCE				EMPLOYMENT GENERATED		
AREAS LIVED IN	PROVINCIAL GRANT	PROVINCIAL LOAN	FEDERAL GRANT	FEDERAL LOAN	FULL-TIME	PART-TIME	COTTAGE INDUSTRY
Less than 200	13	0	5	0	14	4	0
200 - 1,000	13	0	3	2	20	7	53
1,000 - 5,000	7	0	0	0	4	4	150
5,000 - 10,000	3	0	0	1	2	0	15
10,000 - 25,000	0	0	0	0	0	0	0
Over 25,000	13	2	3	0	22	4	12
TOTAL	49	2	11	3	62	19	230

Total employment generated as a result of assistance = 311

STATISTICAL ANALYSIS OF THE RESULTS OF THE NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

27. (c) When did you receive the assistance?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Pre - 1970	2	5%
1970 - 1975	1	2%
1976 - 1978	5	11%
1979 - 1984	33	77%
1984 +	2	5%
TOTAL	43	100%

No Response 6

(d) Did the assistance increase employment?

Yes. Total employment generated by assistance to 49 producers hand analysis was 62 full-time, 19 part-time and 230 in the cottage industry, for a total of 311 (see 27(c)).

(e) Did the assistance increase:

	PERCENTAGE OF RESPONSES	
	YES	NO
Production/Volume	12%	1%
Gross Sales	12%	3%
Net Business Income	10%	3%

(Out of a total of 43 responses)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

PART 4 TOOLS & MATERIALS

28. (a, c, & d)

Indicate below the materials you used in 1983 in your crafts. For each material indicate whether your source was Nova Scotian.

	RESPONSES	
	NOVA SCOTIAN	NON-NOVA SCOTIAN
Clay & Glazes	8	9
Glass	3	2
Fibre/Fabric	7	18
Leather	3	2
Metal (base or precious)	4	13
Stone (precious or semi-precious)	3	1
Candles (wax)	1	2
Wood	5	4
Enamels	1	3
Other Chemicals (dyes, etc.)	4	10
Accessories	11	5
Packaging	17	5
Other	8	3
TOTAL	75	77
	(94%)	(96%)

(b) For each material used, how much did you spend on this material in 1983?

This information was not available from the responses.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

28. (e) Indicate the materials you used in 1983 in your crafts. For each material used, indicate whether your source was retail or wholesale.

	RESPONSES	
	WHOLESALE	RETAIL
Clay & Glazes	10	3
Glass	3	0
Fibre/Fabric	22	4
Leather	10	16
Metal (base or precious)	12	2
Stone (precious or semi-precious)	3	0
Candles (wax)	2	1
Wood	4	1
Enamels	2	0
Other Chemicals (dyes, etc.)	11	0
Accessories	0	2
Packaging	13	3
Other	5	4

NOTE: Please see Data Summaries, page 40, for number of producers in each medium.

Please Specify - this information was not available from the responses.

29. (a & b)

Please list below those major materials you used in your craft which were imported in 1983 by you or your supplier.

This information was not available from the responses.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

29. (b) What was the approximate total cost of imported materials used by you in 1983?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
$ Less than - 1,000	8	21%
1,000 - 10,000	18	46%
10,000 - 25,000	8	21%
25,000 +	5	12
TOTAL	39	100%

No Response 41 (51%)

30. Why did you use imported materials in 1983?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Not made in Nova Scotia in any form	47	75%
Made in Nova Scotia, but not the quality I need	12	19%
Made in Nova Scotia, but cheaper elsewhere	2	3%
Made in Nova Scotia, but I have difficulty with supply	2	3%
No particular reason	0	0%
TOTAL	63	100%

No response 17 (21%)

"Please Comment": see question 15 under "Other Problems".

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

31. If you had difficulty in obtaining domestic (Nova Scotian) or imported materials in 1983, please indicate the reasons.

	NUMBER OF RESPONSES
Not available	10
Not available in quantities needed	3
Not available in quality needed	4
Difficulty in locating supplies	5
Slow or late delivery	2
Difficulty in getting Federal sales tax rebate/exemption	1
No difficulties encountered	0
Other - See Q15 under "Other Problems"	0
TOTAL	25

No Response 55

32. What is the approximate replacement value of the craft tools you own?

(a) Major Tools

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
$ - 1,000	9	14%
1,000 - 9,999	40	60%
10,000 - 24,999	8	12%
25,000 +	9	14%
TOTAL	66	100%

No Response 14 (18%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

32. (b) Accessory Tools

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
$ - 1,000	25	44%
1,000 - 9,999	28	50%
10,000 - 24,999	2	3%
25,000 +	2	3%
TOTAL	57	100

No Response 23 (29%)

33. Please list your major tools which are imported.

This information was not available from the responses.

34. If you use imported tools, why do you use them?

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Not made in Nova Scotia in any form	47	87%
Made in Nova Scotia, but not the quality I need	6	11%
Made in Nova Scotia, but cheaper elsewhere	1	2%
Made in Nova Scotia, but I have difficulty with supply	0	0
No particular reason	0	0%
TOTAL	54	100%

No Response 26 (32%)

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

35. If you had difficulty in obtaining domestic and/or imported tools, please indicate the reasons.

	NUMBER OF RESPONSES	PERCENTAGE OF TOTAL
Not the quality I needed	6	29%
Difficulty in locating supplies	7	33%
Slow/late delivery	2	9%
Difficulty in obtaining Customs exemptions	6	29%
No difficulties encountered	0	0%
TOTAL	21	100%

No Response 59 (73%)

36. What are the main sources of your tools and materials?

	NUMBER OF RESPONSES		
	WHOLESALE	RETAIL	TOTAL
Manufacturers	28	6	34
Wholesalers	43	5	48
Hobby shops/other retailers	4	8	12
Other retailers	9	15	24
Import them myself	15	6	21
Collect or find them myself	10	13	23
Make or modify them or have them made	17	12	29
TOTAL	126	65	191

No Response 7

This is a multiple response question.

STATISTICAL ANALYSIS OF THE RESULTS OF THE
NOVA SCOTIA PRODUCTION CRAFT INDUSTRY SURVEY - PRODUCERS

PART 5 YOUR COMMENTS AND REACTIONS

37. **What areas/problems/needs are of concern to you? Have they been addressed in this questionnaire? If not, explain in detail.**

See Question 15 under "Other Problems".

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

Definition:

For the purpose of this survey, **production crafts** is defined as the manufacture of unique marketable craft products on a volume basis with a high design content and offered in a broad popular price range.

Please bear this definition is mind when you answer the questions.

* *

PART 1 BUSINESS PROFILE

1. For how many years has your craft retail business been established? Please check ( ) the applicable space.

   (a) Less than 5 years _____
   (b) 6 to 10 years _____
   (c) 11 + years _____

2. Please state the number of craft retail outlets you have._____

3. How many employees, including yourself, work in your craft retail shop(s)?

   (a) Full-time _____
   (b) Part-time _____

4. (a) When is your main business in operation? (Please bracket appropriate month.)

   Jan. Feb. Mar. Apr. May June July Aug. Sept. Oct. Nov. Dec.

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 1 BUSINESS PROFILE

4. (Cont'd)

(b) If you have other retail outlets, please indicate when they are in operation. (Please bracket appropriate month.)

Jan. Feb. Mar. Apr. May June July Aug. Sept. Oct. Nov. Dec.

5. What percent of your sales in: (Please mark one in each group.)

Spring	0 - 24%	_____	Fall	0 - 24%	_____
	25 - 49%	_____		25 - 49%	_____
	50 - 74%	_____		50 - 74%	_____
	75 - 100%	_____		75 - 100%	_____
Summer	0 - 24%	_____	Winter	0 - 24%	_____
	25 - 49%	_____		25 - 49%	_____
	50 - 74%	_____		50 - 74%	_____
	75 - 100%	_____		75 - 100%	_____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 2 SHOP PROFILE

6. Based on the medium used, what type of categories do you carry in your store? Please indicate the typical price range of each category.

MEDIUM	PRICE RANGE
(a) Clay	From $_____ to $_____
(b) Fibre	From $_____ to $_____
(c) Glass	From $_____ to $_____
(d) Leather	From $_____ to $_____
(e) Metal	From $_____ to $_____
(f) Wood	From $_____ to $_____
(g) Other (Please give Medium.)	From $_____ to $_____

7. What is the best selling craft item or group of items and its price range? (For example, clay - small pottery items; fibre - sweaters.)

_____

_____

8. What recent trends do you see in retail craft sales in your store? Describe fully.

_____

_____

_____

_____

_____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 2 SHOP PROFILE

9. Could you sell more craft products?

(a) Yes _____

(b) No _____

10. If you have answered "yes" to question 9, please describe:

(a) What obstacles prevent increased sales?

_____

_____

_____

(b) How can these be removed?

_____

_____

_____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 3 SALES

11. Please indicate what percent of your total annual purchases were Nova Scotia craft products and what percent were craft products from other provinces or countries.

	NOVA SCOTIA CRAFT PRODUCTS		CRAFT PRODUCTS FROM OTHER PROVINCES OR COUNTRIES	
	1983	1984	1983	1984
0 - 24%	____	____	____	____
25 - 49%	____	____	____	____
50 - 74%	____	____	____	____
75 - 100%	____	____	____	____

12. What percent of your total annual sales were Nova Scotia craft products in 1983 and 1984 and what percent were craft products from other provinces or countries?

	NOVA SCOTIA CRAFT PRODUCTS		CRAFT PRODUCTS FROM OTHER PROVINCES OR COUNTRIES	
	1983	1984	1983	1984
0 - 24%	____	____	____	____
25 - 49%	____	____	____	____
50 - 74%	____	____	____	____
75 - 100%	____	____	____	____

13. How great is the visible impact of Nova Scotia crafts in your shop?

(a) High visibility _____

(b) Moderate visibility _____

(c) Low visibility _____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 4 MARKETING

14. How important is packaging of a product to increase its sales? Please check:

(a) Very important _____
(b) Important _____
(c) Not important _____
(d) Don't know _____

15. Do producers provide enough product information to complete the sale?

(a) Always _____
(b) Frequently _____
(c) Sometimes _____
(d) Never _____

What information should be provided?

_____

_____

_____

16. Please describe what changes have occured during the past 5 years in your craft retail outlet in the following areas:

(a) Types of products for sale

_____

_____

_____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 4 MARKETING

16. (Cont'd)

(b) Function of products for sale

_____

_____

(c) The percent of increase or decrease in volume of sales of Nova Scotia craft products in relation to other products in your retail outlet.

_____

(d) Are you changing your marketing approach to increase sales? (e.g., by providing in-house demonstrations)

Yes _____ If yes, please describe the changes.

No _____

_____

_____

(e) Has your relationship to producers changed to increase sales? (e.g., by having an agreement for exclusive representation)

Yes _____ If yes, please describe the changes.

No _____

_____

_____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 5 SOURCING

17. How do you obtain your merchandise? Please indicate the percent beside each source.

	0-24%	25-49%	50-74%	75-100%
(a) At trade shows in Nova Scotia	_____	_____	_____	_____
(b) At trade shows outside of Nova Scotia	_____	_____	_____	_____
(c) Wholesale directly from the producer	_____	_____	_____	_____
(d) Through a distributor or an agent	_____	_____	_____	_____
(e) On consignment	_____	_____	_____	_____
(f) Outright purchase	_____	_____	_____	_____
(g) Your retail outlet is part of a production group that retails directly from their own store	_____	_____	_____	_____

18. Please indicate the percent markup on the wholesale price of:

(a) Consignment items _____%

(b) All other merchandise _____%

19. How does the quality of Nova Scotia crafts compare to imported crafts?

(a) Excellent _____

(b) Good _____

(c) Poor _____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 5 SOURCING

19. (Cont'd)

Please comment

_____

_____

_____

20. (a) Do you have problems receiving inventory at agreed times?

(b) Do you have problems obtaining specific handcraft products? (Please check appropriate column.)

	(A) PROBLEMS WITH RECEIVING INVENTORY ON TIME	(B) PROBLEMS OBTAINING SPECIFIC ITEMS
Always	_____	_____
Frequently	_____	_____
Sometimes	_____	_____
No problems	_____	_____

Please describe your problems.

_____

_____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 5 SOURCING

Please also indicate which items you have problems in obtaining.

_____

_____

20. (b) In your opinion, how can these problems be solved?

_____

_____

_____

21. Do retail craft fairs have an impact on your business?

Yes _____ If yes, please describe.

No _____

_____

_____

_____

_____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 6 YOUR CUSTOMER

22. To whom are sales made?

Male _____% Female _____%

Age 0 - 19 _____
20 - 34 _____
35 - 49 _____
50 - 75 _____

23. (a) How much does the average customer spend on his purchase?

Up to - $ 5.00 _____
$ 5.01 - $ 10.00 _____
$ 10.01 - $ 15.00 _____
$ 15.01 - $ 25.00 _____
$ 25.01 - $ 50.00 _____
$ 50.01 - $100.00 _____
$101.00+ _____

(b) Please indicate what percentage of sales are units in the retail prices given below?

	0 - 14%	15 - 29%	30 - 44%	45 - 59%	60 - 74%	75 - 100%
Up to - $ 5.00	___	___	___	___	___	___
$ 5.01 - $ 10.00	___	___	___	___	___	___
$ 10.01 - $ 15.00	___	___	___	___	___	___
$ 15.01 - $ 25.00	___	___	___	___	___	___
$ 25.01 - $ 50.00	___	___	___	___	___	___
$ 50.01 - $100.00	___	___	___	___	___	___
$101.00+	___	___	___	___	___	___

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 6 YOUR CUSTOMER

24. What is the main reason for the purchase?

(a) Personal use _____

(b) Gift _____

(c) _____ (Describe)

_____

_____

25. (a) How have the customers' buying habits and attitudes changed in the past 5 years? Please describe fully.

_____

_____

_____

_____

(b) What is the most important characteristic to the customers of the goods you offer for sale. Please put in order of preference (the number one = the most preferred).

1. The object is handmade, i.e., not mass produced_____

2. The object exhibits skilled craftsmanship _____

3.The object is of individual appearance or unique_____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 7 GOVERNMENT AGENCIES

26. (a) What part should government play in the development of production crafts?

_____

_____

_____

_____

(b) What part should the provincial crafts council, Nova Scotia Designer Crafts Council (formerly the Nova Scotia Designer Craftsmen) play in the role of production crafts?

_____

_____

_____

_____

27. What, in your opinion, are the problems and future prospects for craft production in Nova Scotia? Please describe fully.

_____

_____

_____

_____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY

PART 7 GOVERNMENT AGENCIES

28. What, in your opinion, are the problems and future prospects for craft retail sales in your shop? Please describe fully.

_____

_____

_____

_____

29. Are there any problems or areas that are of concern to you which have not been addressed, or which you would like to discuss further?

_____

_____

_____

_____

_____

_____

_____

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

BUSINESS PROFILE

1. How many years has your craft retail business been established?

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Less than 5 years	6	22%
(b) 6 - 10 years	10	37%
(c) 11 + years	11	41%
TOTAL	27	100%

2. Please state the number of craft retail outlets you have.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) One	22	84%
(b) Two	2	8%
(c) Three	2	8%
TOTAL	26	100%

(d) No response 1 (4%)

3. How many employees, including yourself, work in your craft retail shop(s)?

FULL-TIME	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) 0	5	19%
(b) 1 - 2	12	44%
(c) 3 - 4	6	22%
(d) 5 - 6	3	11%
(e) 6 or more	1	4%
TOTAL	27	100%

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

BUSINESS PROFILE

3. (Cont'd)

PART-TIME	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) 0	4	15%
(b) 1 - 2	13	48%
(c) 3 - 4	7	26%
(d) 5 or more	3	11%
TOTAL	27	100%

4. (a) When is your main business in operation?

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Spring/summer/fall	4	15%
(b) Spring/December	1	4%
(c) Summer	5	18%
(d) Summer/fall	2	7%
(e) Fall	1	4%
(f) Year round	14	52%
TOTAL	27	100%

(b) If you have other retail outlets indicate when they are in operation.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Summer and fall	1	33%
(b) Year round	2	67%
TOTAL	3	100%

(c) No response 1 (25%)

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

BUSINESS PROFILE

5. What percent of your sales are in;

	SPRING NUMBER RESP.	SUMMER NUMBER RESP.	FALL NUMBER RESP.	WINTER NUMBER RESP.
(a) 0 - 24%	15	4	11	8
(b) 25 - 49%	2	8	8	5
(c) 50 - 75%	0	6	2	2
(d) 75 - 100%	0	3	0	0
TOTAL	17	21	21	15

(e) No response (4 = 5%)

Eg: 15 respondents state that between 0 - 24% of their sales are in the spring.

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

BUSINESS PROFILE

6. Based on the medium used, what type of categories do you carry in your store?

CLAY - 67% of the retailers surveyed carry clay products.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) $3 - $12	1	5%
(b) $1 - $60	7	39%
(c) $4 - $100	3	17%
(d) $2 - $150	3	17%
(e) $2 - $200	2	11%
(f) $5 - $350	2	11%
TOTAL	18	100%

FIBRE - 81% of the retailers carry fiber products.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) $2 - $60	2	9%
(b) $3 - $150	8	36%
(c) $8 - $250	3	14%
(d) $2 - $350	2	9%
(e) $5 - $450	2	9%
(f) $3 - $500	2	9%
(g) $5 - $700	1	5%
(h) $3 - $1000	2	9%
TOTAL	22	100%

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

BUSINESS PROFILE

6. (Cont'd)

GLASS - 63% of the retailers carry glass products.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) $2- $50	9	53%
(b) $4 - $90	2	12%
(c) $7 - $150	4	23%
(d) $6 - $250	1	6%
(e) $2 - $450	1	6%
TOTAL	17	100%

LEATHER - 44% of the retailers carry leather products.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) $2 - $10	2	17%
(b) $2 - $50	6	50%
(c) $25 - $60	3	25%
(d) $1 - $200	1	8%
TOTAL	12	100%

METAL - 59% of the retailers carry metal products.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) $1 - $50	10	63%
(b) $2 - $150	4	25%
(c) $2 - $200	1	6%
(d) $5 - $250	1	6%
TOTAL	16	100%

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

BUSINESS PROFILE

6. (Cont'd)

WOOD - 81% of the retailers carry wood products.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) $1 - $80	9	40%
(b) $4 - $200	7	32%
(c) $2 - $300	3	14%
(d) $2 - $375	3	14%
TOTAL	22	100%

OTHERS - 33% of the retailers carry crafts other than those listed above.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Silkscreening $5-$40	1	11%
(b) Quilts $125-$600	3	33%
(c) Eskimo & Indian crafts $5-$200	3	33%
(d) Paintings $13-$200	2	23%
TOTAL	9	100%

7. What is the best selling craft item or group of items and its price range?

	PRICE RANGE	NUMBER RESPONSES	PERCENT OF TOTAL
(a) Painting on stone	-	2	5%
(b) Clay	$1 - $35	5	13%
	$2 - $150	3	8%
(c) Metal	$1 - $50	6	16%
(d) Fibre	$8 - $600	14	38%

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

BUSINESS PROFILE

7. (Cont'd)

	PRICE RANGE	NUMBER RESPONSES	PERCENT OF TOTAL
(e) Leather	$ 2 - $50	2	5%
(f) Wood	$75	1	3%
	$2 - $375	1	3%
(g) Carvings	$20 - $80	1	3%
	$5 - $700	1	3%
(h) Silkscreening	$ 5 - $40	1	3%
TOTAL		37	100%

8. **What recent trends do you see in retail craft sales in your store?**

	NUMBER RESPONSES
(a) Patrons are buying higher quality items than in the past	11
(b) Increased demand of original, unique items	6
(c) Buying less expensive/smaller items	3
(d) Items must be useful/practical	3
(e) Local/Canadian made goods are now an important buying feature	3
(f) Buying fewer items	2
(g) Gifts rather than personal items	1
(h) Average sale is higher	1
(i) More people just browsing	1
TOTAL	31
(j) No response	7

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

BUSINESS PROFILE

9. Could you sell more craft products?

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Yes	22	81%
(b) No	5	19%

10. (a) What obstacles prevent increased sales? (If answered "yes" to #9.)

	NUMBER RESPONSES
(a) Lack of quality items	6
(b) Lack of customers	4
(c) Nonavailability of goods/craftspeople are too slow filling orders	6
(d) Prices too high for most	2
(e) Space too limited for variety of items	2
(f) Goods don't follow colour/designer trends	1
(g) Difficult to secure high-priced items against theft	1
(h) Poor location	1
(i) Lack of capital to buy variety	1
(j) Lack of communication with other provinces for new items	1
(k) Too much competition	1
TOTAL	26

(l) No response 3

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

BUSINESS PROFILE

10. (b) How can these be removed?

	NUMBER RESPONSES
(a) Craftspeople should produce year-round	3
(b) Lower prices at craft shows so retailers get a mark-up	2
(c) Increased capital	2
(d) Increase advertising	1
(e) Remove people selling for personal profit at craft shows	1
(f) Increased reliability and productivity of craftspeople	1
(g) More craft shows	1
(h) Better liaison between craftspeople and retailers	1
TOTAL	12
(i) No response	16

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

SALES

11. Please indicate what percent of your total annual purchases were Nova Scotia craft products and what percent were craft products from other provinces or countries.

	NOVA SCOTIA CRAFT PRODUCTS				CRAFT PRODUCTS FROM OTHER PROVINCES OR COUNTRIES			
	1983	%	1984	%	1983	%	1984	%
(a) 0 - 24%	10	50%	11	46%	8	42%	7	35%
(b) 25 - 49%	1	5%	3	12%	3	16%	3	15%
(c) 50 - 74%	4	20%	2	9%	1	5%	2	10%
(d) 75 - 100%	5	25%	8	33%	7	37%	8	40%
TOTAL	20	100%	24	100%	19	100%	20	100%
(e) No response	7		3		8		7	

12. What percent of your total annual sales were Nova Scotia craft products in 1983 and 1984 and what percent were craft products from other provinces or countries?

	NOVA SCOTIA CRAFT PRODUCTS				CRAFT PRODUCTS FROM OTHER PROVINCES OR COUNTRIES			
	1983	%	1984	%	1983	%	1984	%
(a) 0 - 24%	8	42%	10	48%	7	39%	8	42%
(b) 25 - 49%	3	16%	2	9%	3	17%	2	10%
(c) 50 - 74%	2	10%	1	5%	2	11%	2	10%
(d) 75 - 100%	6	32%	8	38%	6	33%	7	36%
TOTAL	19	100%	21	100%	18	100%	19	100%
(e) No response	8		6		9		8	

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

SALES

13. How great is the visible impact of N.S. crafts in your shop?

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) High visibility	12	44%
(b) Moderate visibility	10	37%
(c) Low visibility	5	19%
TOTAL	27	100%

14. How important is packaging of a product to increase its sales?

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Very important	13	50%
(b) Important	4	15%
(c) Not important	9	35%
(d) Don't know	0	0%
TOTAL	26	100%

(e) No response 1 (4%)

15. Do producers provide enough information to complete the sale?

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Always	3	12%
(b) Frequently	11	44%
(c) Sometimes	9	36%
(d) Never	2	8%
TOTAL	25	100%

(e) No response 2 (7%)

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

SALES

15. (Cont'd)

What information should be provided?

	NUMBER RESPONSES
(a) Name of artist/where they are from	7
(b) Some details about techniques	7
(c) Materials used	7
(d) Size/washing instructions etc.	5
(e) Product use	2
(f) Response not applicable	2
TOTAL	36

(g) No response (2)

16. Please describe what changes have occurred during the past 5 years in your craft retail outlet in the following areas:

(a) CHANGES IN THE TYPES OF PRODUCTS FOR SALE:

	NUMBER RESPONSES
(a) Better quality items	6
(b) More variety	6
(c) Sell/buy more Canadian goods	3
(d) Selling more "useful" items	2
(e) Carry more Nova Scotia items	2
(f) Decrease in jewelery, quilts, pottery	2
(g) Selling more non-local items	1
(h) Selling more expensive items	1
(i) Decline in sales	1
(j) No changes	4
TOTAL	28

(k) No response (2)

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

SALES

16. (Cont'd)

(b) CHANGES IN THE FUNCTION OF PRODUCTS FOR SALE:

	NUMBER RESPONSES
(a) More useful/practical	8
(b) Gift items	4
(c) Clothing	3
(d) Housewares	2
(e) Wider variety overall	1
(f) Products for women	1
TOTAL	19

(g) No response (13)

(h) No change (2)

(c) The percent of increase or decrease in volume of sales of Nova Scotia craft products in relation to other products in your retail outlet.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Remained the same	3	20%
(b) Increased	4	27%
(c) Decreased	2	13%
(d) Unable to evaluate	5	33%
(e) No change	1	7%
TOTAL	15	100%

(f) No response 12 (44%)

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

SALES

16. (Cont'd)

(d) Are you changing your marketing approach to increase sales?

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Yes	15	60%
(b) No	10	40%
TOTAL	25	100%

(c) No response 2 (7%)

If yes to 16 (d) please describe changes.

	NUMBER RESPONSES
(a) Shows, demonstrations/fairs	4
(b) Improved/more advertising	4
(c) Better displays	3
(d) Improved employee training	3
(e) Improved store interior	2
(f) Discounts	2
(g) Extended hours	1
TOTAL	19

(h) No response 1

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

SALES

16. (Cont'd)

(e) Has your relationship to producers changed to increase sales?

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Yes	6	24%
(b) No	19	76%
TOTAL	25	100%

(c) No response 2 (8%)

If yes, please describe the changes.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Exclusive representation of craftspeople's work	5	100%
TOTAL	5	100%

(b) No response 1 (17%)

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

SOURCING

17. How do you obtain your merchandise?

	0-24%	% OF TOTAL	25-49%	% OF TOTAL	50-74%	% OF TOTAL	75-100%	% OF TOTAL
(a) At N. S. trade shows	16	26%	2	10%	1	6%	0	
(b) At non-N. S. trade shows	6	10%	5	25%	4	27%	1	
(c) Wholesale from producers	8	13%	4	20%	2	13%	4	
(d) Through a distributor or agent	11	17%	2	10%	4	27%	2	
(e) Consignment	12	19%	4	20%	1	7%	5	
(f) Outright purchase	3	5%	2	10%	3	20%	9	
(g) Retail outlet is part of a production group that retails directly from their own store	6	10%	1	5%	-	-	-	-
TOTAL	62	100%	20	100%	15	100%	21	100%

NOTE: % of total refers to the overall total in the preceding percentage category.

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

SOURCING

18. Please indicate the percent markup on the wholesale price of:

CONSIGNMENT:	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) 0 - 24%	1	5%
(b) 25 - 49%	10	45%
(c) 50 - 74%	4	18%
(d) 75 - 100%	1	5%
(e) Not applicable	6	27%
TOTAL	22	100%

ALL OTHER MERCHANDISE:	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) 0 - 24%	0	0%
(b) 25 - 49%	2	9%
(c) 50 - 74%	1	4%
(d) 75 - 100%	20	87%
TOTAL	23	100%

(e) No response 4 (15%)

19. (a) How does the quality of Nova Scotia crafts compare to non-Nova Scotia crafts?

	NUMBER RESPONSES	PERCENT OF TOTAL
(a) Excellent	19	70%
(b) Good	9	33%
(c) Poor	1	3%
TOTAL	29	100%

NOTE: A total of 27 retailers were surveyed.

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

SOURCING

19. (b) Please comment on the quality of NS crafts compared to imported crafts.

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) N. S. items difficult to obtain regularly	4	15%
(b) N. S. items sell well	4	15%
(c) No response/response not applicable	19	70%
TOTAL	27	100%

20. (a) Do you have problems receiving inventory at agreed times?

PROBLEMS WITH RECEIVING INVENTORY:	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Always	1	4%
(b) Frequently	1	4%
(c) Sometimes	12	53%
(d) No problems	9	39%
TOTAL	23	100%

(e) No response 4 (15%)

(b) Do you have problems obtaining specific handcraft product?

PROBLEMS OBTAINING SPECIFIC ITEMS:	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Always	1	5%
(b) Frequently	1	5%
(c) Sometimes	8	38%
(d) No problems	11	52%
TOTAL	21	100%

(e) No response 6 (22%)

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

SOURCING

20. (b) Please describe your problems:

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Unpredictable delivery	8	89%
(b) Sudden large orders are often difficult to fill	1	11%
TOTAL	9	100%

Please also indicate which items you have problems in obtaining.

The following items were all noted once as being difficult to obtain; wood, pewter, stained glass, clothing, glass, candles, cast iron, and paintings. Two respondents cited ceramics and weaving, while three responded that pottery was their greatest problem.

In your opinion how can these problems be solved?

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Maintained communications between retailers and craftspeople	4	37%
(b) Craftspeople should not overlook orders they can't fill	3	27%
(c) Craftspeople should become versed in business operations	2	18%
(d) Retailers should prepare patrons for delays	1	9%
(e) Distribution network i.e. craft van	1	9%
TOTAL	11	100%

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

SOURCING

21. Do retail craft fairs have an impact on your business?

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Yes	18	69%
(b) No	8	31%
TOTAL	26	100%

(c) No response 1 (4%)

If yes, please describe:

	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) Fairs tend to undercut retailers prices	8	40%
(b) Fairs affect retailers' sales at Christmas and occasional times	5	25%
(c) Means of obtaining new suppliers	3	15%
(d) Greatest competitor	2	10%
(e) Suppliers should sell either retail or wholesale (fairs)	1	5%
(f) Creates general craft awareness	1	5%
TOTAL	20	100%

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

YOUR CUSTOMER

22. To whom are sales made?

MALES	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) 0 - 24%	16	59%
(b) 25 - 49%	10	37%
(c) 50 - 74%	1	4%
TOTAL	27	100%

Eg: 16 people responded that between 0-24% of their customers were male.

FEMALES	NUMBER RESPONDENTS	PERCENT OF TOTAL
(a) 50 - 74%	5	19%
(b) 75 - 100%	22	81%
TOTAL	27	100%

AGE	NUMBER RESPONSES	PERCENT OF TOTAL
(a) 0 - 19	10	14%
(b) 20 - 34	18	24%
(c) 35 - 49	24	33%
(d) 50 - 75	21	29%
TOTAL	73	100%

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

YOUR CUSTOMER

23. (a) How much does the average customer spend on a purchase?

	NUMBER RESPONSES	PERCENT OF TOTAL
(a) up to $5.00	0	0%
(b) $5.01 - $10.00	3	10%
(c) $10.01 - $15.00	6	19%
(d) $15.01 - $25.00	9	29%
(e) $25.01 - $50.00	7	22%
(f) $50.01 - $100.00	3	10%
(g) $101.00 +	3	10%
TOTAL	31	100%

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

YOUR CUSTOMER

23. (b) Please indicate what percent of sales are units in the retail prices given below.

	0-14% # OF RESP.	15-29% # OF RESP.	30-44% # OF RESP.	45-59% # OF RESP.	60-74% # OF RESP.	75-100% # OF RESP.
up to $5.00	7	1	4	0	0	0
$5.01 - $10.00	5	8	1	0	0	0
10.01 - $15.00	4	5	2	2	1	0
$15.05 - $25.00	2	4	7	2	0	0
$25.01 - $50.00	6	2	3	2	1	0
$50.01 - $100.00	13	2	1	0	0	0
$101.00 +	8	2	1	0	0	1
TOTAL	45	24	19	6	2	1
No response	8	0	0	0	0	0

Eg: 7 retailers responded that between 0 - 14% of their customers make purchases costing up to $5.00.

NOTE: 27 retailers were surveyed

RESP. = Responses

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

YOUR CUSTOMER

23. (a) How much does the average customer spend on a purchase?

	NUMBER RESPONSES	PERCENT OF TOTAL
(a) up to $5.00	0	0%
(b) $5.01 - $10.00	3	10%
(c) $10.01 - $15.00	6	19%
(d) $15.01 - $25.00	9	29%
(e) $25.01 - $50.00	7	22%
(f) $50.01 - $100.00	3	10%
(g) $101.00 +	3	10%
TOTAL	31	100%

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

YOUR CUSTOMER

25. (b) What is the most important characteristic to the customers of the goods you offer for sale? Please put in order of preference.

	NUMBER RESPONDENTS
1. The object is handmade	
1st choice	3
2nd choice	3
3rd choice	11
TOTAL	17
2. Object exhibits skilled craftmanship	
1st choice	5
2nd choice	9
3rd choice	3
TOTAL	17
3. Object is of individual appearance or unique	
1st choice	9
2nd choice	5
3rd choice	3
TOTAL	17
Inappropriate/no response	10

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

GOVERNMENT AGENCIES

26. (a) What part should the government play in the development of production crafts?

	NUMBER RESPONSES
(a) Provide business courses to craftspeople	7
(b) Provide funding	5
(c) Very little/none	4
(d) Advertising advice and funding	4
(e) Promotional assistance	4
(f) Aid in distribution	4
(g) Aid in producing trade shows	3
(h) Encourage quality	3
(i) Offer tax incentives	2
(j) Provide employment for craftspeople	1
(k) Travelling exhibits	1
TOTAL	38

(l) Inappropriate response 2

(m) No response 3

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

GOVERNMENT AGENCIES

26. (b) **What part should the provincial crafts council, Nova Scotia Designer Crafts Council play in the role of production crafts?**

	NUMBER RESPONSES
(a) Encourage quality	4
(b) Act in advisory capacity	4
(c) Liaison between crafts-people and retailers	3
(d) Provide business courses for craftspeople	3
(e) Act as an information bank about crafts, artists and craftspeople	3
(f) Promotion	2
(g) Organize competitions/ markets	2
(h) Aid in distribution	1
TOTAL	22
(i) No response 12	

27. **What, in your opinion, are the problems and future prospects for craft production in Nova Scotia?**

For (#27) and (#28) a great variety of responses were received, but no consensus. The following comments are the most notable:

"Craft production seldom can become a way to make a living; when it does, it ceases to be a real craft and becomes a business"

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

GOVERNMENT AGENCIES

27. (Cont'd)

"Too many amateurs selling at any price"

"Craftspeople must become better businesspeople"

"Consumer attitudes - they have a poor craft appreciation"

"Craftspeople's inability to market fast enough"

"Labour costs"

"Shipping costs"

"Importation of raw materials, tools, machines"

"Inefficient production methods"

"Bringing the craftspeople and buyer together to complete the sale"

"Retail stores cannot compete with craft shows".

FUTURE PROSPECTS

"Advertising could be helpful"

"Good"

"Increased supply will be needed"

"Quality in demand".

28. **What, in your opinion, are the problems and future prospects for craft retail sales in your shop?**

PROBLEMS

"Lack of variety in items"

"Limited season"

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

GOVERNMENT AGENCIES

28. (Cont'd)

"Trying to obtain quality at reasonable prices"

"Lack of supply"

"Overpricing by craftspeople"

"Craftspeople need to become business oriented"

"More careful buyers"

"Lack of public interest in crafts"

"Quality craftspeople willing to risk consignment due to past problems"

"Finding new sources, craftspeople, and suppliers".

PROSPECTS

"Good - if Nova Scotia Tourism emphasizes crafts"

"Quality must remain consistent"

"Competition will increase from craft shows"

"Having a good product doesn't necessarily mean a successful business".

29. Are there any problems or areas that are of concern to you which have not been addressed or which you would like to discuss further?

No response 19 (or) 70%

"Real effort should be made to standardize sizing in knitted, sewn and woven goods"

"Shared costs of packaging e.g. group rates for bags or boxes"

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS (NOVA SCOTIA)

GOVERNMENT AGENCIES

29. (Cont'd)

"Can any design contest come up with a souvenir line (under $5.00) for Canada Day souvenirs; pins, flags, dolls, mugs, ...they are all imported"

"The one problem in buying N.S. crafts is the expense for transportation on most items when you could buy the equivalent closer to home".

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
CRITICAL ANALYSIS (NOVA SCOTIA)

BUSINESS PROFILE

1. The majority of respondents (41%) have had a craft retail business for more than 11 years. This indicates that the responses are based on substantial experience.

2-5. The typical respondent:

(a) operates one retail outlet;

(b) employs 1-2 full-time, and 1-2 part-time workers;

(c) operates a retail outlet year round;

(d) does the greatest percentage of sales during the summer and fall.

SHOP PROFILE

6-7. Although fibre and wood items are the most frequently carried, clay and fibre are the best sellers.

8. Recent trends indicate:

(a) increased buying of higher quality items (11 responses);

(b) increased demand for original unique items (6 responses);

(c) the average purchase has become less expensive/ smaller (3 responses);

(d) practicality of the item is of significant importance the item must be useful/practical (3 responses);

(e) local/Canadian made goods are now an important buying feature (3 responses).

9-10. 81% stated that they <u>could</u> sell more craft products but are unable because of:

(a) a lack of quality items (6 responses);

(b) craftspeople's inability to fill orders quickly enough (4 responses);

(c) a lack of customers (4 responses).

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
CRITICAL ANALYSIS (NOVA SCOTIA)

SHOP PROFILE

10. (b) Obstacles preventing increased retail sales can be removed by:

(a) craftspeople producing year round (3 responses);

(b) lower prices at craft shows so retailers get a mark-up opportunity (2 responses);

(c) increased capita (2 responses).

SALES

11. In 1983, 9 out of 20 Nova Scotian retailers purchased 50% or more of their craft product from Nova Scotian producers. 10 out of 20 purchased less than 24% of crafts in Nova Scotia. 8 out of 19 retailers purchased 50% or more from other provinces or countries. Percentage degree of change from 1983 to 1984 in total annual purchases for:

PERCENT OF PURCHASES	N. S. CRAFT PRODUCTS	OUTSIDE PROVINCE/COUNTRY
0 - 24%	-4%	-7%
25 - 49%	+7%	-1%
50 - 74%	-11%	+5%
75 - 100%	+8%	+3%

12. Annual sales of Nova Scotia products reflect the purchase pattern in question 11. **Percentage degree of change from 1983 to 1984 in total annual sales:**

PERCENT OF PURCHASES	N. S. CRAFT PRODUCTS	OUTSIDE PROVINCE/COUNTRY
0 - 24%	+6%	+3%
25 - 49%	-7%	-7%
50 - 74%	-5%	-1%
75 - 100%	+6%	+3%

NOTE: Perhaps the most conclusive means of determining an overall change would be to note the difference in the 75 - 100% group. Eg: 8% more respondents bought 75 - 100% of N.S. goods in 1984 than in 1983.

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
CRITICAL ANALYSIS (NOVA SCOTIA)

MARKETING

13. 81% of all respondents stated that N.S. crafts have moderate to high visibility in their shops.

14. Packaging of a product is considered very important to increase sales by 50% of respondents. However, 35% considered packaging not important.

15. 56% felt that producers always/frequently provide enough information to complete the sale.

    Information should be provided regarding:

    (a) name of the artist/where they are from;

    (b) some details of the technique used;

    (c) the materials used;

    (d) care of product.

16. Changes that have occurred in craft retail outlets in the past 5 years in the following areas:

    (a) **CHANGES IN THE TYPES OF PRODUCTS FOR SALE:**

        (a) better quality items are being produced (6 responses);

        (b) more variety of items being produced (6 responses);

        (c) retailers now sell and buy more Canadian made goods (3 responses);

        (d) no changes (4 responses).

    (b) **CHANGES IN THE FUNCTIONS OF PRODUCTS FOR SALE:**

        (a) more practical/useful items are being sold (8 out of 19);

        (b) items are used as gifts (4 out of 19).

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
CRITICAL ANALYSIS (NOVA SCOTIA)

MARKETING

16. (c) Although most people were unable to evaluate the amount of increase or decrease in N.S. craft sales, 4 retailers (27%) stated an increase and 2 retailers (13%) said it had decreased.

no response - 44%

(d) 15 respondents (60%) are changing their marketing approach to increase sales. Some of the changes are:

(a) shows/demonstrations and fairs = 4

(b) improved/more advertising = 4

(c) better in-store displays = 3

(d) improved employee training = 3

(e) 6 retailers indicate a change in their relationship with producers. 5 of these retailers now have exclusive representation of craft producers work. 19 retailers indicate no change in producer/retailer relationship..

17. The most frequently used means of obtaining merchandise are:

(a) outright purchases (9 responses);

(b) consignment (5 responses);

(c) wholesale from producers (4 responses);

18. Most (10) retailers place a 25 - 49% mark-up on consignment items, and a 75 - 100% mark-up on all other merchandise (20 retailers).

19. The quality of N.S. crafts compared to non-Nova Scotia crafts is excellent (19 out of 27 respondents).

20. (a & b) Twelve of 23 respondents stated that they "sometimes" had trouble receiving inventory, and eight had problems obtaining specific items.

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
CRITICAL ANALYSIS (NOVA SCOTIA)

MARKETING

20. (Cont'd)

(a & b) The key problem area is unpredictable delivery on the part of the craftsperson (8/9 respondents).

The means of solving problems concerning inventory levels and obtaining specific items are:

(a) maintained communications between retailers and craftspeople;

(b) craftspeople not overbooking orders;

(c) craftspeople becoming better versed in business operations.

21. Sixty-nine percent (18/26 respondents) stated that craft fairs have an impact on their business because:

(a) fairs tend to undercut retailers' prices (8 respondents);

(b) fairs affect retailers' sales at Christmas and occasional times (5 respondents);

(c) it is a means of obtaining new suppliers (3 respondents).

YOUR CUSTOMER

22. The male:female customer ratio is 1:4. Customers are evenly distributed among age groups over 20.

23. (a) The most popular unit price range is from $15.01 and $25.00 (29%). Fifty-one percent of purchases are between $15.01 and $50.00.

(b) The popular unit price range reflects in the percent of sales in each unit.

24. The main reason for most purchases (25 responses) is for gift giving. 17 responses indicate purchases are also for personal use.

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
CRITICAL ANALYSIS (NOVA SCOTIA)

MARKETING

25. How have customer habits changed in the last five years?

(a) Eleven retailers indicated "greater" demand for quality; 5 indicated that customers have an increasing appreciation for crafts; 8 did not respond.

(b) The most important characteristics of goods for sale are (in order of preference):

(1) the object is of individual appearance/unique;

(2) object exhibits skilled craftmanship;

(3) the object is handmade.

NOTE: This differs greatly from the Consumer Survey report where #2 was widely preferred with only one response separating #3 and #1 for second and third choices.

GOVERNMENT AGENCIES

26. (a) What part should the government play in the development of production crafts?

(a) providing business courses to craftspeople (7 respondents);

(b) providing funding (5 respondents);

(c) providing advertising advice and funding (4 respondents);
- promotional assistance (4 respondents)
- aid in distribution (4 respondents)

(d) aid in producing trade shows (3 respondents); and

(e) have no involvement or little involvement (4 respondents).

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
CRITICAL ANALYSIS (NOVA SCOTIA)

YOUR CUSTOMER

26. (Cont'd)

(b) What part should the provincial craft council, the Nova Scotia Designer Crafts Council play:

(a) encourage quality (4 respondents);

(b) act in an advisory capacity (4 respondents);

(c) be a liaison between craftspeople and retailers (3 respondents);

(d) provide business courses for craftspeople (3 respondents);

(e) act as an information bank re: crafts, artists, and craftspeople (3 respondents).

27. **See comments under Statistical Analysis.**

28. **See comments under Statistical Analysis.**

29. **See comments under Statistical Analysis.**

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

Ontario	8
Alberta	2
New Brunswick	1
P.E.I.	1
Manitoba	1
Saskatchewan	1
TOTAL	14

1. For how many years has your craft retail business been established?

YEARS	RESPONSES
(a) Less than 5	2
(b) 6 - 10	6
(c) 11 +	6
TOTAL	14

No response 0

2. Please state the number of craft retail outlets you have.

OUTLETS	RESPONSES
1	11
2	2
3	1
TOTAL	14

No response 0

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

3. How many employees, including yourself, work in your craft retail shop(s)?

FULL-TIME EMPLOYEES

NUMBER OF EMPLOYEES	RESPONSES
0	1
1	5
2	3
3	1
4	1
5	2
TOTAL	13

No response 1

PART-TIME EMPLOYEES

NUMBER OF EMPLOYEES	RESPONSES
0	0
1	2
2	5
3	1
4	3
5+	2
TOTAL	13

No response 1

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

4. (a) When is your main business in operation?

	RESPONSES
All year round	9
May - October	1
May - December	1
June - August	1
July	1
November - December	1
TOTAL	14

No response 0

(b) If you have other retail outlets, please indicate when they are in operation.

	# RESPONSES
Year round	1
June - December	1
TOTAL	2

No response 1

5. What percent of your sales in:

SEASON	PERCENT OF SALES	# RESPONSES
Spring	0 - 24	9
	25 - 49	2
	50 - 74	1
	75 - 100	0
	TOTAL	12

No response 2

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

5. (Cont'd)

SEASON	PERCENT OF SALES	# RESPONSES
Summer	0 - 24	3
	25 - 49	7
	50 - 74	1
	75 - 100	0
	TOTAL	11

No response 3

SEASON	PERCENT OF SALES	# RESPONSES
Fall	0 - 24	6
	25 - 49	5
	50 - 74	2
	75 - 100	0
	TOTAL	13

No response 1

SEASON	PERCENT OF SALES	# RESPONSES
Winter	0 - 24	4
	25 - 49	4
	50 - 74	2
	75 - 100	0
	TOTAL	10

No response 4

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

SHOP PROFILE

6. Based on the medium used, what type of categories do you carry in your store and price range?

PRICE RANGE	CLAY	FIBRE	GLASS	LEATHER	METAL	WOOD
$ 0 - 4	0	0	0	0	-	0
5 - 9	0	0	0	0	-	0
10 - 19	0	0	2	1	3	1
20 - 29	2	0	1	1	1	0
30 - 49	2	1	1	1	1	4
50 +	8	0	4	3	-	-
50 - 99	-	3	-	-	3	2
100 +	-	8	-	-	2	5

(-) = category not included
0 = category included but there were no responses in that category

NOTE: Price ranges were written in by respondents.

OTHER MEDIA	$ RANGE	RESPONSES
Inuit & Indian originals	$500-$1,000	2
Paper	$5-$180	1
Painting on stone	$13-$35	1
Books	range not recorded	2
Decoys	$75	1
Clothing	$25-$200	1

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

SHOP PROFILE

7. **What is the best selling craft item or group of items and its price range?**

OTHER MEDIA	$ RANGE	RESPONSES
	Under $20	2
Clay	$5-$50	1
	$20-$25	1
	$20-$50	1
	$1-$150	2
Fibre	$50-$100	1
Glass	no range recorded	1
Leather	no range recorded	1
Wood	$2-$350	1
Other (painting on stone)	$13-$35	1
Inuit	$20-$80	2
Sweaters	no range recorded	1
All items in range of	$12-$25	1

Multiple write in responses were recorded. All 14 respondents responded to this question.

8. **What re-ent trends do you see in retail craft sales in your store?**

	RESPONSES
More sophistication and buying better quality	7
Prefer Canadian/locally produced	3
Originality emphasized	2

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

SHOP PROFILE

8. (Cont'd)

	RESPONSES
Buying more for others	1
Less expensive and more useful	1
Away from country look towards more contemporary	1
Wider based market	1
Interest in dough and copper plaques dismissed	1

No response 1

Multiple written in responses are recorded for these question.

9. **Could you sell more craft products?**

	RESPONSES
Yes	10
No	4
TOTAL	14

No response 0

10. (a) If you answered "yes" to question 9, please describe "what obstacles prevent increased sales".

	RESPONSES
(a) finding quality	2
(b) lack of original crafts at reasonable price	2

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

SHOP PROFILE

10. (a) (Cont'd)

	RESPONSES
(c) lack of customers	2
(d) lack of adequate communication	2
(e) male customers should be catered to	1
(f) more competition	1
(g) increased price of gas	1
(h) likes to buy locally	1
question did not apply	1

NOTE 1: These answers were written in and collated according to apparent preoccupations.

NOTE 2: Answers (a) and (b) above were very close in meaning, "original" can be equaled with "quality".

(b) How can these be removed?

	RESPONSES
Better liaison between craft producers and retailers	3
Trade shows like Atlantic Crafts Trade Show	3
Greater tourist volume/more advertising	2
Craftspeople produce all year round	1
Better national communication system	1

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

SALES

11. Please indicate what percent of your total annual purchases were Nova Scotia craft products and what percent were craft products from other provinces or countries.

NOVA SCOTIA CRAFT PRODUCTS

	1983	PERCENT OF 1983 TOTAL	1984	PERCENT OF 1984 TOTAL
(a) 0 - 24%	9	90%	10	77%
(b) 25 - 49%	1	10%	2	15%
(c) 50 - 74%	0	0%	0	0%
(d) 75 - 100%	0	0%	1	8%
TOTAL	10	100%	13	100%

CRAFT PRODUCTS FROM OTHER PROVINCES/COUNTRIES

	1983	PERCENT OF 1983 TOTAL	1984	PERCENT OF 1984 TOTAL
(a) 0 - 24%	2	20%	2	15%
(b) 25 - 49%	0	0%	1	8%
(c) 50 - 74%	0	0%	1	8%
(d) 75 - 100%	8	80%	9	69%
TOTAL	10	100%	13	100%

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

SALES

12. What percent of your total annual sales were Nova Scotia craft products in 1983 and 1984 and what percent products from other provinces or countries.

	NOVA SCOTIA CRAFT PRODUCTS			
	1983	PERCENT OF 1983 TOTAL	1984	PERCENT OF 1984 TOTAL
(a) 0 - 24%	6	75%	8	73%
(b) 25 - 49%	2	25%	2	1%
(c) 50 - 74%	0	0%	0	0%
(d) 75 - 100%	0	0%	1	5%
TOTAL	8	100%	11	100%

	CRAFT PRODUCTS FROM OTHER RPROVINCES/COUNTRIES			
	1983	PERCENT OF 1983 TOTAL	1984	PERCENT OF 1984 TOTAL
(a) 0 - 24%	1	10%	2	18%
(b) 25 - 49%	1	10%	1	9%
(c) 50 - 74%	2	20%	1	9%
(d) 75 - 100%	6	60%	7	64%
TOTAL	10	100%	11	100%

13. How great is the visible impact of Nova Scotia crafts in your shop?

	NUMBER RESPONDENTS
(a) high visibility	1
(b) moderate visibility	9
(c) low visibility	4
TOTAL	14

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

SALES

16. (c) Please describe what changes have occurred during the past 5 years in your craft retail outlet concerning:

The percent of increase or decrease in volume of sales of Nova Scotia craft products in relation to other products in your retail outlet.

	NUMBER RESPONDENTS
(a) Increased	5
(b) Remained the same	2
(c) Unsure	1
TOTAL	8
(d) No response 6 (43%)	

17. How do you obtain your merchandise?

	0-24%	25-49%	50-74%	75-100%
(a) At N. S. trade shows	10	0	1	0
(b) Outside N.S. trade shows	4	3	3	1
(c) Wholesale directly from producers	5	2	2	2
(d) Through an agent or distributor	6	3	0	1
(e) On consignment	8	0	1	1
(f) Outright purchases	2	2	1	5
(g) your retail outlet is part of a production group that retails directly from their own store	1	0	0	0
TOTAL	35	10	8	10

NOTE: 14 respondents made 63 responses.

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

SALES

Question 18, % markup on merchandise - not analyzed.

19. (a) How does the quality of Nova Scotia crafts compare to non-Nova Scotia crafts?

	NUMBER RESPONDENTS
(a) Excellent	10
(b) Good	3
(c) Poor	-
TOTAL	13

(d) No response 1 (7%)

Please comment.....

1. "The quality is excellent and the prices reasonable. We are the only shop in Winnipeg dealing in Nova Scotia crafts." (Angus Murray Books & Gifts)

2. At the February Craft Show in Halifax, the greatest problem seemed to be that the craftspeople had no pricing system. Eg: they may charge both the customer and the retailer $10.00 for an item. There is no room for a mark-up." (Ontario)

3. "Craftspeople should do fashionable items in leather and weaving, not one-of-a-kind items." (P.E.I.)

4. "Most everything from N.S. sells well." (Saskatchewan)

The following questions were not analyzed:

20. inventory problems; difficulty obtaining Nova Scotia handcrafts;

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

SALES

21. impact of retail craft fairs;

22. to whom are sales made;

23. how much average customer spends;

24. reason for purchase;

25. change in customer buying habits.

26. (b) **What part should the Nova Scotia Designer Crafts Council play in the role of production crafts?**

- Provide information (where to buy raw materials, etc.), and showcase new products. Help in pricing and bringing crafts to the public. (P.E.I.)
- Provide marketing courses (i.e. pricing). (Ontario)
- Competitions for excellence/provide recognition.
- Funding
- Displays, travelling exhibitions across the country
- Encourage quality
- Don't finance retail stores that are competing with privately funded businesses

27. **What, in your opinion are the problems and future prospects for craft production in Nova Scotia?**

- Familiarization of their crafts to the rest of Canada. (Alberta)
- Craftspeople must become better business people and must consider what the market wants. (Ontario)

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
STATISTICAL ANALYSIS

NON - NOVA SCOTIA RETAILERS

SALES

27. Cont'd)

- Prospects are good - the cottage industries have proven very successful. (Ontario)
- Prospects are good if quality is maintained and items are visible to the retail buyer. Shipping/freight costs could be a problem. (Ontario)
- Demand for quality crafts is growing, we need to increase the supply. (P.E.I.)
- Artisans could be given dealers names to contact - thus helping to support the system.

Question 28 and 29 were not analyzed.

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
CRITICAL ANAYLSIS

NON - NOVA SCOTIA RETAILERS

NOTE: For questions 1-10, see Statistical Analysis of Non-Nova Scotia Retailers for response.

11. Percentage degree of change from 1983 to 1984 in total annual purchases for:

PERCENT OF PURCHASES	N.S. CRAFT PRODUCTS	NON - N.S. CRAFT PRODUCTS
0 - 24%	-13%	-5%
25 - 49%	+5%	+8%
50 - 74%	0%	+8%
75 - 100%	+8%	-11%

Nova Scotia products purchased by most out-of-province retailers (9/10) comprised less than 24% of total annual craft purchases in 1983; in 1984 (10/13 retailers), less than 24% of the annual crafts from Nova Scotia producers. Annual purchases from other provinces or countries was 75% or more in 1983 for 8/10 retailers, and 75% or more in 1984 for 9/13 retailers.

12. Percentage degree of change from 1983 to 1984 in total annual sales for:

PERCENT OF SALES	N.S. CRAFT PRODUCTS	NON - N.S. CRAFT PRODUCTS
0 - 24%	-2%	+8%
25 - 49%	-7%	-1%
50 - 74%	0%	-11%
75 - 100%	+9%	+4%

Sales of Nova Scotia crafts reflect pruchasing.

13. Nova Scotia crafts are receiving moderate (9/14) to low (4/14) visibility in non - Nova Scotia craft shops.

16. (c) Although 43% did not respond when asked the percent of increase or decrease in sales volume of N.S. items, (5/8 respondents) stated that it has increased.

PRODUCTION CRAFT INDUSTRY RETAILER SURVEY
CRITICAL ANAYLSIS

NON - NOVA SCOTIA RETAILERS

17. **Merchandise is obtained by:**

    (a) outright purchases;

    (b) wholesale directly from the producer.

18. **Please indicate the percentage mark-up. This question was not analyzed.**

19. **Seventy-seven percent (10/13 respondents) responded that the quality of N.S. goods are excellent compared to non - Nova Scotia goods.**

See Statistical Analysis for questions 20-29.

Questions 20-25 were not analyzed.

CONSUMER SURVEY

CRAFT SHOW: _____ DATE: _____

1. (a) Sex: male _____ female _____

(b) What age group are you in?

19 and under _____ 20 to 29 _____
30 to 39 _____ 40 to 59 _____
60 and over _____

(c) Are you from:

Nova Scotia _____ Town/Country _____
Elsewhere in Canada _____ Province _____
Outside of Canada _____ State/Country _____

2. Are you the:

Principal income earner _____
Equal earner _____
Secondary income earner _____
Dependent _____

3. What does (do) your principal income earner(s) do for a living? Please be specific.

_____

4. How often have you gone shopping for handcrafts in the past year?

_____

CONSUMER SURVEY

CRAFT SHOW: _____ DATE: _____

5. **Which is the most important characteristic of a craft product to you? Choose one.**

It is handmade (not mass produced) _____
It is well made (quality) _____
It is unique (of individual appearance) _____

6. **Which of the following do you consider important, when setting out to purchase a handcraft? (Put ONE check for all that are applicable; and TWO checks for most important.)**

The product itself _____
The atmosphere of a craft shop _____
The atmosphere of a craft market _____
Buying directly from the maker _____
The fact that the product is made in Nova Scotia _____

7. **What do you most associate with the words "craft" or "handcraft"?**

(a) Good quality ____ OR Homemade, not professional ____
(b) Stylish ____ OR Earthy, "down home" ____
(c) Up-to-date ____ OR Classic ____
(d) Good value ____ OR Too expensive ____

8. **Do you often feel you need more information in order to evaluate how well a craft product is made?**

yes _____ no _____

CONSUMER SURVEY

CRAFT SHOW: _____ DATE: _____

9. **Where do you prefer to buy craft items? Rate in order of preference. Number 1 equals most preferred.**

At a craft market _____

At a craft shop _____

At a craftperson's studio or outlet _____

10. (a) **When you buy handcrafts for yourself or your home, do you consider the handcraft a:**

Normal use item _____ OR Luxury item _____

(b) **When you buy handcrafts for a gift, do you consider the handcraft a:**

Normal use item _____ OR Luxury item _____

(c) **How important are craft purchases in your spending money budget?**

Not important _____

Somewhat important _____

Important _____

11. **How much do you usually pay for a craft item? Please check one.**

up to $10	_____	$11 to $20	_____
$21 to $35	_____	$36 to $50	_____
$51 to $75	_____	$76 +	_____

CONSUMER SURVEY

CRAFT SHOW: _____ DATE: _____

12. (a) **What is the main competitor for the dollars you spend on crafts for yourself or for gifts? Please check one.**

Flowers or chocolates _____

Souvenirs _____

Comparable mass-produced items _____

Comparable antique items _____

(b) **Do you consider the following competitors for the dollars you spend on handcrafts?**

	YES	NO
Entertainment (movies, music)	_____	_____
Recreation (hobbies, sports)	_____	_____
Performing arts (theatre, dance)	_____	_____

CONSUMER SURVEY

STATISTICAL ANALYSIS

1. (a) **Sex of respondent:**

	NUMBER RESPONDENTS	PERCENT OF TOTAL
Male	81	32%
Female	174	68%
TOTAL	255	100%

(b) **What age group are you in?**

	NUMBER RESPONDENTS	PERCENT OF TOTAL
19 and under	5	2%
20 to 29	60	24%
30 to 39	67	27%
40 to 59	86	35%
60 and over	31	12%
TOTAL	249	100%

No response 6 (2%)

(c) **Are you from ...**

	NUMBER RESPONDENTS	PERCENT OF TOTAL
Nova Scotia	189	74%
Elsewhere in Canada	57	23%
Outside Canada	8	3%
TOTAL	254	100%

No response 1

CONSUMER SURVEY

STATISTICAL ANALYSIS

2. **Are you the ...**

	NUMBER RESPONDENTS	PERCENT OF TOTAL
Principal income earner	137	54%
Equal earner	48	19%
Secondary income earner	6	2%
Dependent	63	25%
TOTAL	254	100.0%

3. **What does (do) your principal income earners do for a living? (dual responses total 293)**

	NUMBER RESPONSES
(Other) Professionals	44
Teacher/Professor	36
Unskilled Labour	25
Retired	25
Clerical/Secretary	22
Skilled Labour	17
Fisherman	15
Nurse	14
Craftshop Owner/Craftsman	14
Student	14
Engineer	11
Technician	11
Small Business Operator/Owner	10
Salesman/Clerk	10
Librarian/Library services	6

CONSUMER SURVEY

STATISTICAL ANALYSIS

3. (Cont'd)

	NUMBER RESPONSES
Doctor	5
Accountant	4
Farmer	4
Lawyer	3
Self-employed	2
Unemployed	1
TOTAL	293

4. How often have you gone shopping for handcrafts in the past year?

	NUMBER RESPONSES	PERCENT OF TOTAL
1 - 2 times	119	49%
3 - 5 times	68	28%
6 - 8 times	32	13%
9 or more times	25	10%
TOTAL	244	100%

No response 11 (4%)

5. Which is the most important characteristic of a craft product to you?

	NUMBER RESPONSES	PERCENT OF TOTAL
It is handmade (not mass produced)	65	26%
It is well made (quality)	126	49%
It is unique (individual appearance)	64	25%
TOTAL	255	100%

CONSUMER SURVEY

STATISTICAL ANALYSIS

6. **Which of the following do you consider important when setting out to purchase a handcraft?**

	NUMBER RESPONSES
Product itself	220
Atmosphere of craft shop	35
Atmosphere of craft market	36
Buying directly from the maker	102
Made in Nova Scotia	108
TOTAL	**501**

Which of the following do you consider most important? (Some respondents considered more than one to be of equal importance.)

	NUMBER RESPONSES	PERCENT OF TOTAL
Product itself	104	49%
Atmosphere of craft shop	35	16%
Atmosphere of craft market	0	0%
Buying directly from the maker	38	18%
Made in Nova Scotia	37	17%
TOTAL	**214**	**100%**

No response 75 (26%)

CONSUMER SURVEY

STATISTICAL ANALYSIS

7. **What do you most associate with the words "craft" or handcraft"?**

	NUMBER RESPONSES	PERCENT OF TOTAL
(a) good quality	140	64%
homemade, not professional	79	36%
TOTAL	219	100%
(b) stylish	68	34%
earthy, "down home"	134	66%
TOTAL	202	100%
(c) up to date	113	65%
classic	63	35%
TOTAL	173	100%
(d) good value	155	72%
too expensive	61	28%
TOTAL	216	100%

8. **Do you often feel you need more information in order to evaluate how well a craft product is made?**

	NUMBER OF RESPONDENTS	PERCENT OF TOTAL
Yes	54	21%
No	201	79%
TOTAL	255	100%

9. **Where do you prefer to buy craft items - in order of preference? (28 respondents gave 1st choice only)**

	1st Choice	%	2nd Choice	%	3rd Choice	%
Craft Market	167	66%	43	17%	21	8%
Craft Shop	16	6%	42	17%	63	25%
Craftperson's studio or outlet	57	22%	-	-	-	-
No Response	15	6%	170	66%	171	67%
TOTAL	255	100%	85	100%	84	100%

10. (a) **When you buy handcrafts for yourself or your home, do you consider the handcraft a:**

	NUMBER OF RESPONDENTS	PERCENT OF TOTAL
Normal use item	87	34%
Luxury Item	168	66%
TOTAL	255	100%

(b) **When you buy handcrafts for a gift, do you consider the handcraft a:**

	NUMBER OF RESPONDENTS	PERCENT OF TOTAL
Normal use item	102	40%
Luxury Item	153	60%
TOTAL	255	100%

CONSUMER SURVEY

STATISTICAL ANALYSIS

10. (c) How important are craft purchases in your spending-money budget?

	NUMBER RESPONSES	PERCENT OF TOTAL
Not important	117	46%
Somewhat important	83	33%
Important	55	21%
TOTAL	255	100%

11. How much do you usually pay for a craft item?

	NUMBER RESPONSES	PERCENT OF TOTAL
Up to $10.00	23	10%
$11.00 to $20.00	104	44%
$21.00 to $35.00	44	19%
$36.00 to $50.00	35	15%
$51.00 to $75.00	4	1%
$76.00 +	27	11%
TOTAL	237	100%

No response 18 (7%)

12. (a) What is the main competitor for the dollars you spend on crafts?

(b) Do you consider the following competitors for the dollars you spend on handcraft?

See Critical Analysis, page 252.

CONSUMER SURVEY

CRITICAL ANALYSIS

A total of 254 Consumer Surveys were completed during July and August, 1985, either at the NSDCC show in Halifax or at the Lunenburg craft exhibition. As a result of majority response, the demographics of the average craft consumer are:

(a) female;

(b) between the ages of 40 and 59;

(c) native Nova Scotia;

(d) at least one income earner in their household is a 'professional'.

PURCHASING CHARACTERISTICS:

(a) At the time of the interview, the respondents were shopping for crafts for the first or second time withing the past year.

(b) A well made (quality) item is of primary importance.

(c) The product itself is considered most important when setting out to purchase a handcraft.

(d) When buying either for themselves or as a gift, respondents consider the craft to be a luxury item.

CRAFT ASSOCIATION:

(a) Most respondents associate "good value" "good quality" earthy/downhome and up to date with the words craft or handcraft.

(b) Most respondents feel that more information is not required for them to evaluate a quality craft item.

(c) Most prefer going to a craft market to purchase crafts.

CONSUMER SURVEY

CRITICAL ANALYSIS

This survey involved a substantial enough sample that accurate assumptions and conclusions were possible. There were, however, several areas where further questioning could have provided important validation.

Perhaps a question determining if respondents had already made or intended to make a purchase at that particular market would have been helpful. This could now aid in determining whether the typical craft consumer or buyer actually fits into the given demographics. If those surveyed tend not to buy, it may explain also, why craft items were thought, for the most part, to be luxury items. Or, perhaps a question concerning practicality of craft items may have clarified the luxury impression.

It is noteworthy that, although craft items were considered luxury the product and its quality were of key importance with a price range of between $11 and $20. It does not clarify whether the popular mass-produced items would also be thought of as a luxury item. Would the respondent feel that a mass-produced woven scarf at $15 would be a luxury?